

*Carnavalesque expressions in musical  
composition:  
A Colombian perspective*

**Portfolio**

**Vol. II**

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A thesis submitted in partial fulfilment of the requirements of the  
Birmingham City University for the degree of Doctor of  
Philosophy.

September 2011

Birmingham Conservatoire  
Birmingham City University

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# *Pedazos de Chonta*

For Piano Quartet

*Written for the Schubert Ensemble*

2009

## *Pedazos de Chonta*

For Piano Quartet

*Written for the Schubert Ensemble*

Duration: 90”

*Pedazos de Chonta* (Chonta Shreds) is a textural exploration of the *Currulao*. This is a typical musical genre from the Colombian Pacific Coast, the rhythmic pattern of which resembles a dance. The *Currulao* is usually played by the *Conjunto de Marimba* (Marimba Ensemble).

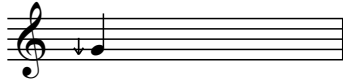
The main aesthetic goal of my piece is to represent the cracked sound of the “Marimba de Chonta” by means of a pointillist and polyrhythmic counterpoint based on a microtonal structure. The form of *Chonta Shreds*, AABBA, does not come directly from the *Currulao*, but is not completely alien to its usual form. In addition to the relation in timbre, other elements of the *Currulao* remain recognizable: the general rhythmic percussive pattern of the piece (usually played by the piano left hand, and the cello), a sense of heterophonic texture (provided by the type of relationship between the percussive pattern and the melody of the piece) and the melody (usually played by the violin, the viola and the piano on the right hand). Although the general melodic shape is not modified in the main sections of the piece, I tried to add dissonant shadows to it, in order to create the effect of greater volume.

*Pedazos de Chonta* was rehearsed by the Schubert Ensemble during an open workshop at Birmingham Conservatoire, on February 2009.

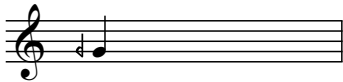
CNP



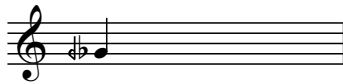
## Notes on Intonation



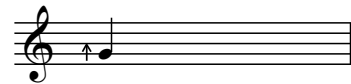
Slightly flat.



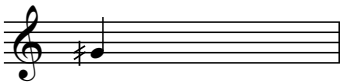
Quarter of a tone (1/4) flat.



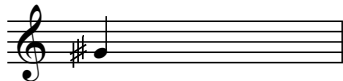
Three quarters of a tone (3/4) flat.



Slightly sharp.



Quarter of a tone (1/4) sharp.



Three quarters of a tone (3/4) sharp.



# *Pedazos de Chonta*

*Chonta Shreds*

for Piano Quartet

Written for the Schubert Ensemble

Carolina Noguera Palau

Vivo ♩ = 84 - 87

**Violin**  
Sempre pizz.  
*f*  
Sempre pizz.  
*f*  
sim.  
*f*  
15<sup>ma</sup> + loco  
*pp*  
8<sup>va</sup> - ~

**Viola**  
*f*  
3  
5  
5  
pizz. normal  
5

**Cello**  
5  
5  
5  
5  
5

**Piano**  
*f*  
5  
3  
5  
5  
5  
5  
5  
sim.

**A**

**Vln.**  
6  
loco  
*f*  
3  
5  
5  
5  
5  
3

**Vla.**  
3  
5  
5  
c. l. bat pizz  
*mf*  
3  
c. l. bat  
3  
pizz  
*smf*  
3

**Vlc.**  
pizz  
*mp*  
gliss.  
*f*  
Col legno batt.  
*ff*  
3  
c. l. bat +  
*mf*  
3  
c. l. bat  
3  
c. l. bat  
3  
c. l. bat +  
c. l. bat

**Pno.**  
3  
5  
5  
3  
3  
3  
sim.  
3  
3  
3  
3  
sim.

*8<sup>vb</sup> - ~*  
*ff*  
loco  
*mf*  
Reo. \*

11

Vln. pizz. behind the bridge pizz. normal

Vla.

Vlc. c. l. bat + c. l. bat + c. l. bat + sim. + c. l. bat + sim.

Pno.

16

Vln. **mf** nail pizz. pizz. normal pizz. behind the bridge

Vla. **mf** Sempre pizz.

Vlc. c. l. bat c. l. bat **mf** una corda *15<sup>ma</sup>*

Pno. *p*

21

Vln. pizz. normal **ff** arco *mp* gliss. gliss.

Vla. **ff** arco *mp* gliss. gliss.

Vlc. **ff** *15<sup>ma</sup>* loco *mf pp p*

Pno. *mp* senza sord. **ff** *15<sup>ma</sup>*

26

Vln. gliss. 5

Vla. gliss. 5

Vlc. arco sul ponticello 3

Pno. *f* *mf* *pp* *f* *ppp* *mp* *mf* *p* *mf* *pp* *p* *mp* *p*

gliss. 5

sul tasto

*p*

D

31

Vln. gliss. gliss. 3 pizz. gliss. 3 pizz. normal pizz. behind the bridge

Vla. gliss. gliss. 3 pizz. gliss. 3 batt. c. l. bat arco ord. 5

Vlc. sul ponticello 3 gliss. 3 normale 3

Pno. *mp* *pp* *p* *pp* *8va* *pp*

*p* *mp*

E

37

Vln. normale arco sul tasto 3 gliss. 5 flautando sul ponticello 5

Vla. *pp* sul ponticello 3 5 martellato 5 3 *mf* *ppp* scratch: overpressure *f*

Vlc. 3 3 5

Pno. *ppp* 3 3 3 *sempre f* *ff* *8vb*

*Sempre pizz.*

42

Vln. *p*

Vla. *ff* pizz

Vlc. *ff* *mf*

Pno. *mp* *ff* *mf*

47

Vln. *norm.* pizz. behind the bridge *+* *mf* *norm.* pizz. behind the bridge *+* *norm.* pizz. behind the bridge *+*

Vla. *mf* *pizz* *norm.* *scratch: overpressure*

Vlc. *3* *3* *3* *3* *p* *c. l. bat* *pizz. behind the bridge* *c. l. bat norm.* *f* *pp*

Pno. *mp* *p* *p*

52

Vln. *norm.* pizz. behind the bridge *+* *norm.* pizz. behind the bridge *+* *pizz. normal* *+* *pizz. normal*

Vla. *-----> sul tasto sul ponti* *normale* *scratch* *pizz. normal* *flautando* *pp* *sul ponticello flautando* *pp*

Vlc. *mp* *p* *mf* *p* *pizz*

Pno. *p* *pp* *ppp*

*Elegía errante*

For solo Viola

2009

## Program Notes

### *Elegía errante* (Drifting Elegy)

Duration: 9 minutes approximately

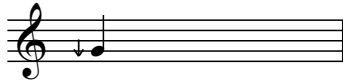
Based on a simple melody, *Elegía errante* (Drifting Elegy) explores the expressive possibilities of the distinctive gestures, overall performing style and associated affect of certain popular Latin-American music. The goal is neither to evoke this cultural context nor to translate it into classical music standards, but to allow the idiosyncrasies of these musical languages to become a source of new musical expressive possibilities. The procedure consists of amplifying these idiosyncrasies and unfolding them to the point that they become alien both to its popular origins and to classical music. By doing this, the piece oscillates constantly between the stability provided by the simplicity of the melody, and the chaotic potential of its stylistic and affective elements. I explore this oscillation through the use of more or less subtle timbre and pitch transformations. This tension between certain given musical standards and the dissolving quality of some of the expressions they give rise to is the main concern of this piece, just as it is to my mind, one of the most fundamental elements of music in general.

CNP

*Elegía errante* was premiered by Rose Redgrave at the Old Joint Stock Theatre on the 15<sup>th</sup> of December of 2009. The revised version was performed by Garth Knox during the Frontiers Series at Birmingham Conservatoire the 8<sup>th</sup> of February of 2010.



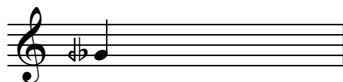
## Notes on Intonation



Slightly flat.



Quarter of a tone (1/4) flat.



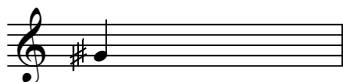
Three quarters of a tone (3/4) flat.



Slightly sharp.



Quarter of a tone (1/4) sharp.



Three quarters of a tone (3/4) sharp.



# Elegía errante

for solo viola

Carolina Noguera Palau

Very slow, like dragging out a very deep sorrow

Free and expressive ♩. = 40, approx.

*Sempre tempo rubato*

Viola

*With effort*

*p* *mp* *pp* *mp* *mf* *mp* *p*

stringendo

6

*Very tender*

*pp* *mp* *p* *mf*

ritardando . . . . . Calm rall.

♩. = 60,  
approx.  
*Pesante*

a tempo

11

*f* *sfz* *mp* *p* *f* *mf* *f* *mf*

with no sense of measure

16

*mp* *mf* *f* *mp* *mf* *mp* *p* *pp*

a tempo

Più mosso

20

*Dolce* *flautando* *normale arco*

*mf* *pp* *mp* *p* *pp* *p* *mp* *pp* *p*

Vivo (♩. = 72)

25

*Vibr.*

*mp* *f* *mf* *mf* *p* *mp* *mf* *mp*

## molto rubato

(30)

*mf* *mp* *mf* *mf* *mp* *pp*

## Tranquil and not too sad (♩. = 63)

♩. = ♩, *sempre*

(35)

*mf* *f* *sf* *mf* *ff*

## Con moto

(41)

*p* *mf* *pp* *f* *p*

## a tempo

(45)

*pp* *mf* *f* *f* *p* *mf*

scratch:  
overpressed sound

arco normal

(50)

*ff* *fff* *p* *pp*

## Andante ♩. = 80

col legno tratto

-----&gt; sul ponticello

(55)

*p* *mp* *pp*

on the bridge  
like white noisearco norm.  
sul tasto

(61)

*mp* *mp*

\* Change string as imperceptible as possible.

\*\* Change bow as much as necessary.

67 *poco rit.* *pp* *ppp* *mf* *normale* *sul ponticello*

71 *poco rit.* *pppp* *mp* *a tempo* *norm.* *sul ponticello*

75 *molto rubato* *a tempo* *molto rit.* *morendo* *mf* *p*

80 *ppp f* *sf* *mp* *mf* *pppp*

Più mosso (♩. = 78 approx.) *f* *mp* *pp* *mp* *accel.* *pressando*

(♩ = 96) *ritenuto* *a tempo* *accel.*

92 *mf* *mp* *f* *sub mp*

Agitato ♩ = 110 *Tranquil* *accel.* *a tempo* *accel.* *Agitato* ♩ = 112

96 *pp* *mp* *rit.* *a tempo* *rall.* *a tempo* *rall.* *a tempo*

99 *pp* *pppp* *mf* *mp*

Con moto ♩ = 128

Elegia errante

*leggierissimo*

104 *p mp mf p*

rall. accel. a tempo

*leggierissimo*

108 *pp submp pp*

accel. a tempo

rit.

*leggierissimo*

111 *subp pp submp*

molto rall.

a tempo

113 *pp*

rit.

Clumsy ♩ = 48

rit.

a tempo

rit.

(norm.) -----> sul ponticello

116 *submf p mf p*

Più mosso ♩ = 86

rit.

a tempo (♩ = 96)

rit.

*leggiere*

119 *molto espressivo mp espressivo p pp*

meno mosso ♩ = 86

rit.

morendo

Agonising, lost ♩ = 42

rall.

-----> sul ponticello

122 *p mp pppp*

Irrational ♩ = 50

arco norm.

-----> sul pont.

125 *p mp p mf ppp pppp*

**accel.** **a tempo**

*Ephemeral and confusing*  
arco norm.

scratch: overpressured sound

128 *p* *mp* *sub ff* *sul pont.*

**rit.** **accel.** **rall.** **a tempo**

arco norm.  
sul ponticello

scratch: overpressured sound

131 *ppp* *leggiere* *ff* *fff*

scratch: overpressured sound

(damping the strings) *clumsy* *col legno tratto*

*fff* *f* *ff* *mp* *p*

135

*Ephemeral and confusing*  
on the bridge like w. noise

Natural harmonics sul D

15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup>

gliss.

on the bridge like white noise

*pp* *mp* *pp* *p* *pp* *p* *mf*

139

scratch: overpressured sound

scratch: overpressured sound (damping the strings)

con sord.

*f* *pp* *f* *fff* *ff* *ffff*

142

### Melancholic ♩ = 68

*Dolce, espressivo e molto cantabile*  
sul tasto

*pp* *mp* *ppp* *p* *mp* *mp*

149

*col legno tratto* *dolcissimo* arco norm. sul tasto

*mf* *p* *mp* *p* *pp* *pp* *mp*

156

162 normale pesante

*p pp mp p mf subp*

169 sul ponticello col legno tratto sul ponticello arco norm. flautando

*mp > p > pp > pp pp < mp p*

176 normale

*p mf mp > p mp*

183

*p gliss. pppp*

sul ponticello senza sord.

Slow, with sadness and bitterness ♩. = 50

190 norm.

*mf < f mf < p*

p o c o a

196

*mf < f > mf > p mf < smf < ff mf ff > mf*

p o c o r i t .

203

*p f p*



# *Nocturno*

*For ensemble*

*Written for the Orchestra of the Swan*

©2009

# Nocturno

*For ensemble*

## Instrumentation:

- Flute (low B extension)
- Oboe
- Clarinet in Bb
- Horn in F
- Bassoon
- Percussion (1 player)
- Violin I & II
- Viola
- Cello
- Double Bass

## List of Percussion:

- Optional: A bottle of wine or fizzy drink.

- Vibraphone, two bows
- 1 Small Maraca



- 1 Triangle



- 1 Crotale



- 1 Hit Hat



- 3 Suspended Cymbals



- 1 Snare Drum



- 1 Tom Tom



- Large Thunder Sheet



- Bass Drum



The score is notated in C.

H ——— : Hauptstimme (Main voice)  
N ——— : Nebenstimme (Secondary voice)

Duration: 5 min.

### About *Nocturno*

The piece consists in the interaction between two kinds of activity. On the one hand, there is a mass-like activity characterized by noisy timbres, piercing textures, a greyish harmony, a development driven by discontinuous impulses, and the absence of easily discernible individual patterns. On the other hand, there is a singular activity that emerges from the former mass outlining a melody in Eb minor – as if an insect stood out of the nocturnal background sound produced by other insects.

The mass-like type of activity dominates the first section of the piece. The singular activity appears for the first time near the end, and only in a semi-concealed and ephemeral fashion. The second part focuses on the individual activity, the melody of which structures the whole section. The melody alternates between different instruments as in an orchestral melody. In contrast with the grey harmony of the first part, in this section the background activity colours the melody using microtonal alterations around its notes.

In the third part the melody is once again replaced by low, dark and viscous sonorities, but near the end it appears slightly distorted as if reflected on the water of a sewer.

*Nocturno* was premiered by the Orchestra of the Swan, conducted by David Curtis, the 18<sup>th</sup> of June of 2009 in the Recital Hall of Birmingham Conservatoire.



## Score in C

Contemplative ♩ = 52

**Flute**

Tongue Ram  
Percussive device: completely covering the embouchure hole with the mouth and forcibly sealing it with the tongue.

**Oboe**

Without the reed  
air sound

**Clarinet in B $\flat$**

**Horn in F**

gliss.

**Bassoon**

without reed  
air sound

**Percussion**

Alternatively:  
open a bottle of gas drink  
(out of sight of the audience)  
or high wood block,  
alternatively.

Hi Hat

with pedal

Snare Drum  
with snares  
with brush

S. Cymbal

Rub in circles on the edge of the instrument with a metal stick.

(with brush)

**Violin I**

**Violin II**

sul ponticello

gliss.

**Viola**

on the bridge

**Violoncello**

sul pont.

molto sul pont.

pizz. sul ponticello

arco on the bridge

**Double Bass**

ff

**Dynamic markings and performance instructions:**

- Flute:** *mf* (5 notes), *f* (3 notes), *ff* (2 notes)
- Oboe:** *f* (1 note), *ff* (1 note), *mf* (1 note), *f* (possible) (1 note), *p* (1 note), *f* (1 note)
- Clarinet in B $\flat$ :** *ff* (1 note)
- Horn in F:** *pp* (1 note), *pppp* (1 note)
- Bassoon:** *mf* (1 note), *ff* (1 note), *mf* (1 note), *f* (1 note), *ff* (1 note)
- Percussion:** *f* (1 note), *ff* (1 note), *ppp* (1 note), *pp* (1 note), *mp* (1 note), *ppp* (1 note), *mp* (1 note), *ppp* (1 note), *p* (1 note)
- Violin I:** *pp* (1 note), *mp* (1 note), *ppp* (1 note), *p* (1 note), *ppp* (1 note), *f* (1 note), *ppp* (1 note), *mp* (1 note), *ppp* (1 note), *p* (1 note), *ppp* (1 note)
- Violin II:** *pp* (1 note), *fff* (1 note), *gliss.* (1 note), *mp* (1 note), *gliss.* (1 note)
- Viola:** *f* (1 note), *ff* (1 note), *mf* (1 note), *p* (1 note), *mf* (1 note), *p* (1 note)
- Violoncello:** *ff* (1 note), *fff* (1 note), *pp* (1 note), *mp* (1 note), *p* (1 note)
- Double Bass:** *ff* (1 note)

A

Fl. Tongue Ram  
*ffz*  
 norm.  
*ppp* 6  
*p* 3  
*pp* 3

Ob. reed only  
*mf*  
*ppp*  
 without reed

B♭ Cl. slap tongue air sound  
*ffz*  
*mf*  
 without mouthpiece  
 air sound flz.  
*p*  
*mp*

Hn. *ffpp*  
 3  
*mp*

Bsn.

Perc. Hi Hat with pedal  
 Snare Drum without snares  
 Small Maraca  
*f*  
*ppp*  
*mf*

Vln. I jeté  
*ff*  
 gliss. gliss.  
*fff*  
*ppp*

Vln. II gliss.  
*ff*  
*pp*  
*mp*  
*ppp*  
*mp*  
*ppp*  
*p*  
*ppp*  
*f*  
*ppp*  
*mp*  
*pp*  
 jeté

Vla. *f*  
*pp*  
 jeté  
 sul pont.  
*fff*  
*pp*  
 col legno batt.  
*p*  
 5  
 5  
 5  
 jeté

Vc. scratch: overpressured bow on the bridge  
*fff*  
 jeté  
 Natural harmonics sul D  
*pp*  
 8va  
 norm.  
 8va  
 loco  
 jeté  
*mf*

D.B. gliss.  
*ff*

B

Fl. *fz.* *gliss.* *pp* *mf* *p*

Ob. *f* *breathy sound* *mp* *With the reed*

B♭ Cl. *f* *p* *mp*

Hn.

Bsn.

Perc. *jeté* *pp* *mp* *mf* *p* *mp* *pp*

Vln. I *p* *sul ponticello* *ppp*

Vln. II *gliss.* *pp* *Natural harmonics sul G* *jeté* *8va*

Vla. *col legno batt.* *jeté* *sul tasto dolce* *p* *mp* *gliss.* *Natural harmonics sul G* *15ma* *8va* *loco* *f*

Vc. *Natural harmonics sul D* *8va* *loco* *col legno batt.* *p* *mp* *col legno tratto* *ppp* *mp* *pp*

D.B. *sul ponticello* *mp* *p*

Vibraphone

Triangle

S. Cymbal

C

animating . . . . . Con moto ♩ = 62

Fl. <sup>(12)</sup> *pp* *s* *ppp* *norm.* *fp* *flz.* *sfz* *sempre f* *sim.*

Ob. *pp* *sub ppp* *breathy sound* *sfz* *norm.* *slap tongue (ord.)* *sfz* *p* *ppp*

B♭ Cl. *pp* *p* *flz. air sound* *f < sfz* *with mouthpiece*

Hn. *mp* *ff* *mf*

Bsn. *mp* *f* *sfz*

Perc. <sup>(12)</sup> S. Cymbal *soft* Snare Drum *without snares* Hi Hat *with pedal*

Vln. I <sup>(12)</sup> *f* *pppp*

Vln. II *15<sup>ma</sup>* *loco* *8<sup>va</sup>* *15<sup>ma</sup>* *f* *sfz* *f*

Vla. *ppp* *f* *jeté* *sfz* *sul tasto* *gliss.* *gliss.* *pp*

Vc. *Natural harmonics sul A* *jeté* *8<sup>va</sup>* *15<sup>ma</sup>* *f* *jeté* *sfz* *sul tasto* *gliss.* *gliss.* *gliss.*

D.B. *sfz* *f*



norm.

29

E

Fl. <sup>19</sup> *mf* *fp* *flz.* *breathy sound* *towards air sound*

Ob. *pp* *mp* *gliss.* *pp* *p* *ppp* *p* *< mp* *pp*

B♭ Cl. *mp* *p* *mf* *mp* *gliss.* *5* *3* *p* *pochiss.* *gliss.* *mp*

Hn. *pp* *p* *pp* *mp*

Bsn. *mp*

Vibraphone *bowed*

Perc. <sup>19</sup> *p* *soft* *p* *pp*

Vln. I <sup>19</sup> *pp* *flautando* *col legno batt.* *p* *pp* *col legno tratto*

Vln. II *pp* *ppp* *pp* *ppp*

Vla. *pizz.* *p* *arco* *p* *gliss.* *< mf* *p* *N sul ponticello* *pp* *< mf* *pp* *towards the bridge*

Vc. *mf* *fp*

D.B.



Rub in circles on the edge of the instrument with a metal stick.

Perc. S. Cymbal  
 Vln. I  
 Vln. II flautando  
 Vla.  
 Vc.  
 D.B.

Musical score for the first system of "The Firebird Suite, Op. 181, No. 1, 'The Bird Song'" by Igor Stravinsky. The score is for a full orchestra and includes parts for Percussion, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features a variety of dynamic markings and articulations.

stringendo . . . . .

31

Fl. *mf* *p* *mf* *f*

Ob. *p* *mp* *mp* *f*

B♭ Cl. *p* *mp* *pp* *p* *ppp* *p* *mf*

Hn. *pp* *pp* *mf*

Bsn. *mf*

Perc. *mf* *ppp* *f*

Triangle

Vln. I *pp* *mp* *f*

Natural harmonics sul G

Vln. II *mp* *p* *f*

Natural harmonics sul D

Vla. *mp* *pp* *mf* *pp* *mf* *f*

flautando

sul ponticello

Natural harmonics sul C

Vc. *f* *pp* *mp* *f*

Natural harmonics sul A

D.B. *ppp* *ff*

H

a tempo      a piacere, calmo

I

Tranquil ♩ = 56

Fl. 35

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 35 (damp)

S. Cymbal

Bass Drum

Vln. I 35

Vln. II

Vla.

Vc.

D.B.

noisy, distorted, cracked multiphonic: the written pitches may not always be audible.

ppp mf pp pp mf pp ff

mp mf mp

pp f ppp ff

gliss. pp < p > pp

norm.

H pos. normal molto dolce e cantabile

sord.

pp mf 3 sub pp

gliss. 5 3 p pp mp

pp mp pp p

35

J

a tempo

fragile ♩ = 52

48

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bass Drum

S. Cymbal

N

flz.

3

5

pp

mf

p

pp

mp

pp

mf

p

ppp

p

6

5

on domes:

3

5

pp

mp

p

8<sup>va</sup>

ppp

pp

pos. norm.

p

ppp

ppp

pos. norm.

p

ppp

pos. norm.

p

ppp

sul ponticello

p

5

ppp



54

54

Crotale  
bowed

54

*Chirimías Metálicas*

2009

For solo flute

Written for Shanna Gutiérrez



About *Chirimías Metálicas*

Duration: c. a. 7 min.

In this piece, the complex, raw and plural sonority of the *Conjunto de Chirimía Caucaño* (Chirimía Ensemble from Cauca) is paraphrased by the soft, compact and unitary sound of the Western concert flute. The piece is based on a transcription of a traditional march. Its development consists in distortions and amplifications of melodic material, which intend to reflect and unfold the multiplicity and heterogeneity of the *Conjunto de Chirimía*. In this way, *Chirimías metálicas* constitutes an effort to comment on the rash but gentle spontaneity of this ensemble.

CNP

First Performance:

Shanna Gutiérrez, flute

Musique Fatale Series (Colombian Tour)

Pablo VI Auditorium

Pontificia Universidad Javeriana, Facultad de Artes

Bogotá, Colombia

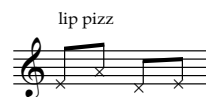
04.08.2009

## GLOSSARY

*Chirimías Metálicas* is written for a flute with low B extension. The piece uses a large amount of extended techniques, most of which are very well known. However I offer in what follows a fairly detailed explanation of the technique and description of the expected sound along with their notation. As a practical help for performers I have included here an extract from *The Techniques of Flute Playing* by Carin Levin and Christina Mitropoulos-Bott, Kassel: Bärenreiter (2002), describing the different techniques.

### Key clicks and pizzicato

This sound is produced by mixing two kinds of effects. Key clicking, in which the tone is strongly articulated and the keys hit more energetically. And lip pizzicato, which is a short percussive sound. To produce this effect, the lips are first pressed tightly together, often explosively ripped apart by a strong jet of air.



### Spoken syllables

In this effect, the flutist not only articulates the requested sound or syllable, but always provides enough air to create a resonance in the flute. For this reason the interior of the mouth should remain open. The syllable/speech action should always be accompanied by a strong air stream. Here, the resonance relationship of the flute body comes into play, i.e., the pitch that is fingered influences the resulting sound. For a fuller resonance, the fingering positions of the lower register of the flute are best.



## Singing and playing

To produce this effect, the vocal chords rub against one another (as in speaking) while simultaneously exhaling air flows out through the larynx into the flute. The pitches that are to be sung can be transposed to the most suitable register, according to the natural vocal register of the flutist.

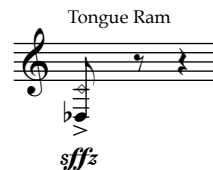


## Tongue Ram

The tongue ram is a forceful, explosive effect that extends the normal range of the flute downward by a major seventh. There are three ways of producing a tongue ram, in each case the embouchure hole is completely covered with the lips:

- The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).
- Again, with a strong thrust of air, the tongue is propelled into the embouchure hole where it is stopped.
- With a forceful inhalation through the closed embouchure hole, the tongue is virtually sucked into the roof of the mouth and stopped there.

The resulting sound of the tongue ram is a major seventh lower than the original fingering position upon which it is based.



## Breathy Sounds

It is possible to deliberately mix any amount of additional air with the pure instrument sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced.

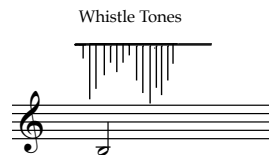
## Air Sounds

Air sounds can be produced by exhaling through the embouchure while keeping all the holes closed. They are not subject to dynamic limitations. They can range from extremely quiet to extremely loud. Air sounds can also be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue [r].



## Whistle Tones

Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. One can produce them using the fingerings of the lowest register of the flute. To produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.



## Harmonics

Harmonic tones are based on one of the most fundamental principles of the flute, overblowing. Each fingering of the flute allows many tones of the harmonic series to be sounded by focusing the direction of the air stream and controlling the support. The desired pitch of the respective harmonic determines the degree of the support. The altered resonance relationships within the flute tube cause changes in timbre, resulting in a glassier sound than that produced with the original fingering.









51

5

pp

p

mp

pp

ff

T. R.

ord.

p

mf

mp

f

mf

pp

ff

p

56

T. R.

5

ord.

mp

ff

mp

ppp

ff

p

mp

mf

mp

p

fff

T. R.

ord.

ord.

ord.

ord.

ord.

ord.

ord.

ord.

lip pizz

ord.

pppp

ff

p

62 *lip pizz ord.* *lip pizz ord.* (norm.) *breathy sound*

*pp* *mf* *pp* *ff* *p* *pp* *mp* *pp* *ff* *p* *pp* *fp* *ff*

69 *air sound* (norm.) *breathy sound* *air sound* *lip pizz* *Whistle Tones*

*p* *fff* *mf* *ff* *p* *fff* *pp* *mp*

rall. . . Meno mosso (♩ = 64)

77 *p* *mp* *p* *mp* *p* *mp* *p*

85 *mp* *mp* *p* *mp* (norm.)

Molto rit. poco a poco accel. poco a poco rall.

92 *breathy sound* *air sound* *breathy sound* *norm.* *breathy* *flz.* *air*

*ppp* *mp* *p* *mp* *pp* *mp* *pp* *p* *pp* *mp* *pp* *mf* *p* *ff* *pp*

animating

flz.

1/4

gliss.

99

$p < mf$   $mp < f$   $fff$   $ff$   $f$   $pp$   $p < mf$   $mp$   $p < mf$

Vivo ♩. = 120

2 3 4 2 3 4  
A D#

108

$mp$   $f$   $mf$   $p < mp$   $p$   $mf < f$   $pp$   $mp$

flz. ord.

3 4 2 4  
C#

116

$p$   $pp$   $pp$   $p$   $pp$   $ppp$   $mf < f$   $mf$

flz.

flz.

125

flz. ord.

$mp$   $p < mp$   $p$   $pp$   $mp$   $p$   $pp$

flz.

134

$pp$   $p$   $pp$   $ppp$   $pp$   $ppp$   $pp$   $ppp$

breathy sound

143

$pp$   $ppp$   $pp$   $pp$   $ppp$   $pppp$   $mf$   $ff$

rall. . .

breathy sound

gliss.

air sound

**Placidly indifferent** ♩. = 51

## Chirimías Metálicas

159 singing and playing (multiphonic) tongue pizz ord. tongue pizz ord.

*f* *mp* *p* *f* *mp* *ppp* *fff* *p* *mp* *f* *mp* *pp* *fff* *p* *mf* *mp* *f* *mf*

tongue pizz and

fingerings: 3, 4, 2, 1

[illegible]

180

*fff*

key click ord.

*ppp ff pp p mp ppp f ppp p*

key click ord.

key sound

*pp mf pp p ppp mp ppp*

rall.

# **Masks**

**2009**

**For Mezzo-soprano and Bb Clarinet**  
Based on Masks, a poem by Oz Hardwick

Before and after Carnival. Measured expectation as we shuffle in the cold morning, tired and edgy, preparing for the old ritual. Then, the celebration erupts in an explosion of sound: the ideas –the words- are just ghosts hidden in the wilderness of the gathering.

Afterwards, masks are discarded: who have we become?

CNP & OH

Commissioned by Leeds + Lieder  
2009  
Leeds College of Music

First Performance:  
Benjamin Graves (Bb Clarinet) and Helena Raeburn (mezzo-soprano)  
The Venue, Leeds College of Music  
Leeds, UK  
03.10.2009

First Performance of the revised version:  
Benjamin Graves (Bb Clarinet) and Helena Raeburn (mezzo-soprano)  
PLG Composition Symposium, Royal Festival Hall, South Bank  
London, UK  
28.11.2009

## *Masks*

by Oz Hardwick

Night slips on its mask of morning, painted  
pale in ashes. Late winter snow  
crisps glittered streets, still untainted,  
before the first tentative footstep. Slow:

twist and tangle, bind our steps  
closer, careless of consequence. Come.

Who dreams this earthly immortality,  
who today is king? Come, rich ladies  
ruled by folly: follow me.

Transient royalty who walk in pomp,  
who feel neither care nor remorse, gather  
your goods and garlands: all things fly.

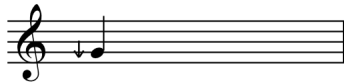
Behind our masks, all are equal,  
we carry nothing but paint and bones,  
our worldly will, our dark desire.

Dance your costumed circles of forgetfulness:  
you will know neither toil nor pain,  
for at day's end you dance with Death.

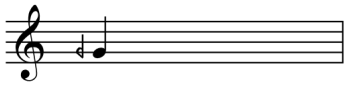
night falls on silence  
forgotten snow lies melted  
eyes blink, hatched from masks



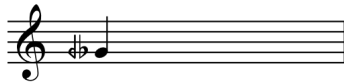
## Notes on Intonation



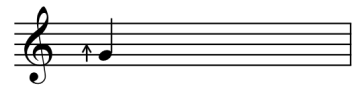
Slightly flat.



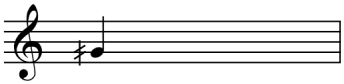
Quarter of tone (1/4) flat.



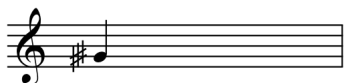
Three quarters of tone (3/4) flat.



Slightly sharp.



Quarter of tone (1/4) sharp.



Three quarters of tone (3/4) sharp



# Masks

Score in C

Based on a poem by Oz Hardwick

Carolina Noguera Palau

Delicate and expressive ♩. = 63

Clarinet in B $\flat$

Musical notation for Clarinet in B $\flat$  and Mezzo-Soprano. The Clarinet part is in 6/8 time, featuring a melodic line with dynamic markings: *mp pp*, *fp*, *p*, *mf*, *pp*, *mp*, and *mp*. Fingerings and breath marks are indicated. The Mezzo-Soprano part is in 6/8 time, with a vocal line starting with a rest and ending with a vocalization [Mmm..] *p*.

[Mmm..]  
*p*

B $\flat$  Cl.

Musical notation for B $\flat$  Clarinet and Mezzo. The B $\flat$  Cl. part is in 6/8 time, featuring a melodic line with dynamic markings: *fp*, *mp*, *p*, *fp*, *pp*, *p*, *mp*, and *p*. Fingerings and breath marks are indicated. The Mezzo part is in 6/8 time, with a vocal line starting with a rest and ending with a vocalization [Nnn..] *pp*.

[Nnn..]

*pp*

B $\flat$  Cl.

Musical notation for B $\flat$  Clarinet and Mezzo. The B $\flat$  Cl. part is in 4/4 time, featuring a melodic line with dynamic markings: *mf*, *pp*, *mp*, *p*, and *pp*. Fingerings and breath marks are indicated. The Mezzo part is in 4/4 time, with a vocal line starting with a rest and ending with a vocalization [Mmm..] *p*.

[Mmm..]

*p*

B $\flat$  Cl.

Musical notation for B $\flat$  Clarinet and Mezzo. The B $\flat$  Cl. part is in 4/4 time, featuring a melodic line with dynamic markings: *pp*, *fp*, *pp*, *p*, and *mp*. Fingerings and breath marks are indicated. The Mezzo part is in 4/4 time, with a vocal line starting with a rest and ending with a vocalization [Mmm..] *p*.

----- > air sound

Night slips on its mask of mor-nig, pain - ted  
*p*

16

B♭ Cl.

Mezzo

*mp* *p* *fp* *pp* *mp* *p* *pp* *mp*

pale in a-shes late win-ter snow crisps glit-tered streets still un -

21

B♭ Cl.

Mezzo

*pp* *p* *mp* *p*

tain - ted be - fore the first ten ta tive foot-step

*molto rit.*

Slow:

a tempo ♩ = ♩.

25

B♭ Cl.

Mezzo

----- >air sound ----- >norm. ----- >air sound

normal fingering  
breathy sound

air sound  
exhaling

norm.

*p* *mf* *mp* *ppp*

30

B♭ Cl.


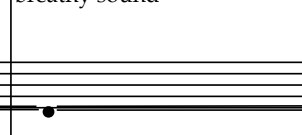
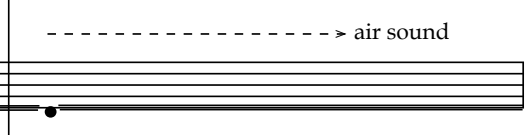
Mezzo

flz. senza flz.

9"

whispering

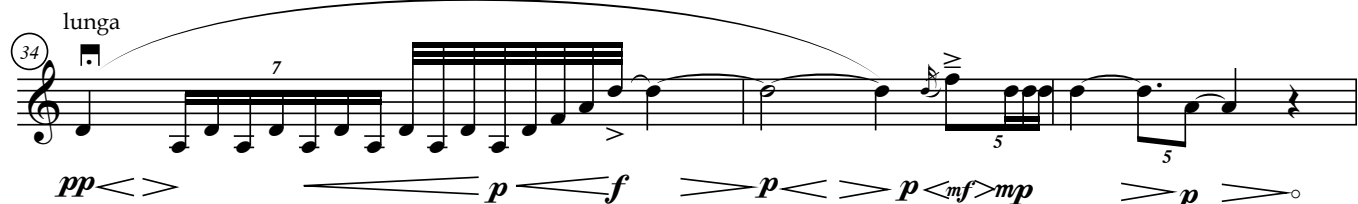
Who dreams this earthy immortality, who today is king? Come rich ladies ruled by folly:

<p>B♭ Cl.</p> 	<p>breathy sound</p>  <p>follow me</p>	<p>-----&gt; air sound</p> 
---	---	---

Free, improvisatory

B♭ Cl.


lunga



*pp* < > *p* < *f* > *p* < > *p* < *mf* > *mp* > *p* > °

B♭ Cl.

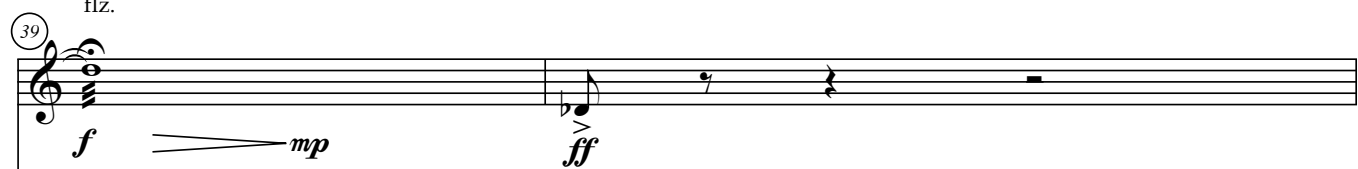
gliss.



*mp* < *f* > *mp* > *pp*

B♭ Cl.

flz.



*f* > *mp* > *ff*

Speaking

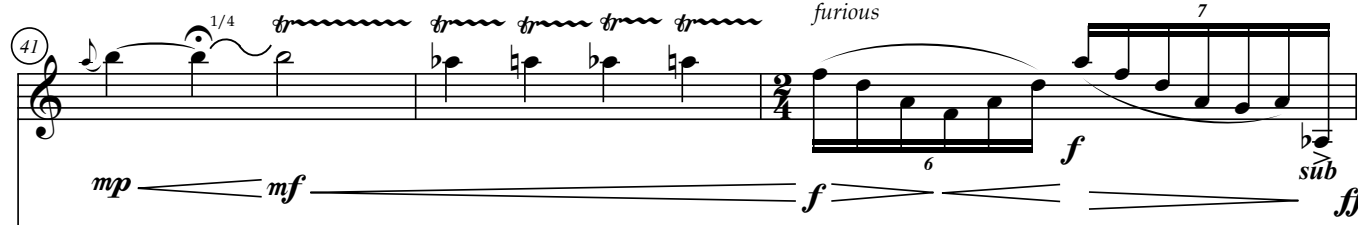
Mezzo

Transient royalty who walk in pomp, who feel neither care nor remorse, gather your goods and garlands: all things

B♭ Cl.

1/4

furious



*mp* > *mf* > *f* > *ff*

sub

Mezzo

fly

B♭ Cl. 44

*f ff mp mf fff mp*

B♭ Cl. 46

*mf ff fff*

*flz.*

*1/4 flz.*

B♭ Cl. 49

*shouting*

*furiously, with passion and suffering*

*suddenly very aggressive slap tongue*

*very, very explosive*

*ff f mf ff*

Mezzo

Behind our masks, all are equal, we carry nothing but paint and bones, our wordly will, our dark desire

*fff ff f*

B♭ Cl. 53

*flz.*

*declaiming*

*reflective*

*sffz f mf p*

Mezzo

Dance your costumed circles of forgetfulness: you will know neither toil nor pain,

*f mf*

Sinister ♩ = 42

week, (even breaking  
the sound, as indicated by rests)

*molto rit.* . .

56

B♭ Cl.

Mezzo

*mp* *p* *pp*

speaking  
calm but sad

(singing)

for at day's end you dance with Death.

night falls on

*mp* *p*

60

B♭ Cl.

Mezzo

si - lence for - got - ten snow lies mel - ted eyes

*pp*

63

B♭ Cl.

Mezzo

week and slow  
breathy sound

*ppp*

whispering

very slow, exaggerating the pronunciation.

blink, hatched from mas - ks

*mp*

# **My lonely Cumbia**

For septet

**2009-2010**





# My lonely Cumbia

For septet

**2009 (revised in 2010)**

Instrumentation:

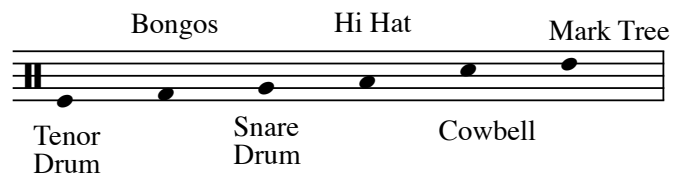
- Flute
- Clarinet in Bb
- Percussion 1
  - \* Hi Hat
  - \* Cowbell
  - \* Snare Drum
  - \* Tenor Drum
  - \* Bongos
  - \* Mark Tree
  - \* Normal mallets, metal stick, 1 bow, brushes.
- Percussion 2
  - \* Three Temple Blocks
  - \* Maraca
  - \* Suspended Cymbal
  - \* Crotales
  - \* Normal mallets, metal stick, 1 bow, brushes.
- Prepared Piano (some sheets of paper, two rolls of foil paper, blu-tak and a coin)
- Violin
- Violoncello

Duration: 6 minutes

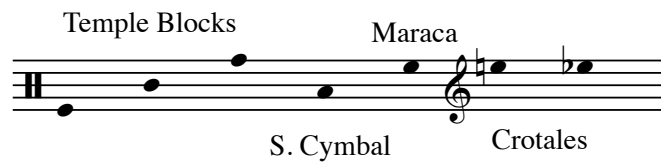


## Percussion

Percussion 1:



Percussion 2:



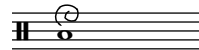


## GLOSSARY

*My Lonely Cumbia* uses a large amount of extended techniques, most of which are very well known. However I offer in what follows a fairly detailed explanation of the technique and description of the expected sound along with their notation.

### Percussion

Rub in circles on the surface of the instrument.



### Woodwinds

#### Air Sounds

Air sounds can be produced by exhaling through the embouchure while keeping all the holes closed. They are not subject to dynamic limitations. They can range from extremely quiet to extremely loud. Air sounds can also be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue [r]. For double reed instruments, air sounds are obtained by removing the reed from the crook and blowing through the instrument.



## Breathy Sounds

It is possible to deliberately mix any amount of additional air with the pure instrument sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced. This effect can be produced throughout the entire range of the instruments.

## Flute

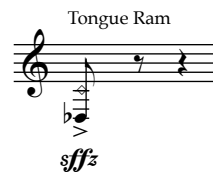
As a practical help for flautists I have included here an extract from *The Techniques of Flute Playing* by Carin Levin and Christina Mitropoulos-Bott, Kassel: Bärenreiter (2002), describing the different techniques.

### Tongue Ram

The tongue ram is a forceful, explosive effect that extends the normal range of the flute downward by a major seventh. There are three ways of producing a tongue ram, in each case the embouchure hole is completely covered with the lips:

- The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).
- Again, with a strong thrust of air, the tongue is propelled into the embouchure hole where it is stopped.
- With a forceful inhalation through the closed embouchure hole, the tongue is virtually sucked into the roof of the mouth and stopped there.

The resulting sound of the tongue ram is a major seventh lower than the original fingering position upon which it is based.



## Key clicks and pizzicato

This sound is produced by mixing two kinds of effects. Key clicking, in which the tone is strongly articulated and the keys hit more energetically. And lip pizzicato, which is a short percussive sound. To produce this effect, the lips are first pressed tightly together, often explosively ripped apart by a strong jet of air. In some places (bars 51-54) the flutist will be required to play tongue pizz. This effect is produced by modifying the normal articulation of the tongue: the tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream is explosively thrown to the bottom.



## Spoken syllables

In this effect, the flautist not only articulates the requested sound or syllable, but always provides enough air to create a resonance in the flute. For this reason the interior of the mouth should remain open. The syllable/speech action should always be accompanied by a strong air stream. Here, the resonance relationship of the flute body comes into play, i.e., the pitch that is fingered influences the resulting sound. For a fuller resonance, the fingering positions of the lower register of the flute are best.



## Harmonics

Harmonic tones are based on one of the most fundamental principles of the flute, overblowing. Each fingering of the flute allows many tones of the harmonic series to be sounded by focusing the direction of the air stream and controlling the support. The desired pitch of the respective harmonic determines the degree of

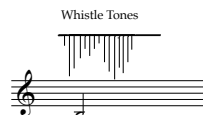


the support. The altered resonance relationships within the flute tube cause changes in timbre, resulting in a glassier sound than that produced with the original fingering.



## Whistle Tones

Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. One can produce them using the fingerings of the lowest register of the flute. To produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.



## Strings

The following symbol indicates that the performer is required to play a very high note of indefinite pitch. There may be accidental symbols accompanying these graphics, suggesting a melodic contour without specifying the actual pitches.



*My Lonely Cumbia* was first performed by The Curious Chamber Players from Sweden, conducted by Rei Munakata, during the Frontiers Series at the Recital Hall in Birmingham Conservatoire the 30<sup>th</sup> of November 2009. The revised version was performed by Interrobang Ensemble conducted by Simon Cummings at the Recital Hall in Birmingham Conservatoire the 14<sup>th</sup> of June 2010.



# My lonely Cumbia

*for seven instruments*

**Carolina Noguera-Palau**

Slow, contemplative ♩ = 53

The musical score for 'The Great Wall' by Tan Dun is presented in a multi-staff format. The instruments and their parts are as follows:

- Flute:** The part begins with an 'air sound' in 2/4 time, marked *ff*. It transitions to 4/4 time, marked *mf*, and then back to 2/4 time, marked *p*, *mp*, *p*, and *mf*. The score includes various articulations like accents and slurs.
- Clarinet in Bb:** The part is mostly silent, with a final 'air sound' in 4/4 time, marked with a long line and a final note.
- Percussion 1:** The part includes a Snare Drum with brush and a Hi Hat. The dynamics range from *p* to *ppp*, *fp*, and *pp*.
- Percussion 2:** The part includes a Cymbal with metal stick. The dynamics range from *fp* to *pp*, *mf*, *ff*, *sub*, and *pp*.
- Violin:** The part includes a 'sul ponticello' section. The dynamics range from *ppp* to *p*, *pp*, *fff*, and *pp*. It also includes a 'normale' section.
- Violoncello:** The part includes a 'White noise: on the bridge' section. The dynamics range from *f* to *mp*, *f*, *p*, and *ppp*. It also includes a 'gliss.' section.

The score is written in 2/4 and 4/4 time signatures, with various dynamics and articulations. The overall mood is dramatic and expressive, reflecting the historical and cultural significance of the Great Wall of China.

\* Alternating strings II-III/III-IV at start of tremolo.

Fl. \*  $\begin{array}{|c|} \hline 3 \\ 4 \\ 2 \\ 4 \\ \hline \end{array}$

norm. B

pp  $\triangleleft$  mp  $\triangleleft$  pp

lip pizz. key click

sempre **ff** pos

B $\flat$  Cl. C $\sharp$

>norm. air sound

p  $\triangleleft$  p  $\triangleleft$  mf  $\triangleleft$  mf

breathy sound

norm.

1/4

Perc. 1 (Hi Hat)

ff

Perc. 2 Maraca

pp  $\triangleleft$  mp  $\triangleleft$  pp  $\triangleleft$  mp  $\triangleleft$  pp  $\triangleleft$  mp

Pno. 8<sup>va</sup>

blu-tack

pp  $\triangleleft$  mf  $\triangleleft$  pp mp  $\triangleleft$  mf

6 5 3

p  $\triangleleft$  mp  $\triangleleft$  pp

blu-tack 8<sup>va</sup>

3 5

Vln. sul pont.

col legno ricochet

norm.

p

col legno ricochet norm.

gliss.

mp

(very slow oscillations)

1/4

Vc. White noise: on the bridge

pp

mf  $\triangleleft$  p

5 3

\* Levine, C. & Mitropoulos-B. C. (2003) *The Techniques of Flute Playing* (pag. 124, no. 869) Barereinter Kassel.

\*\* Very high note of indefinite pitch.

A

Fl. (10) Whistle tones *mp* *sempre ff* *lip pizz.* *key click*

B♭ Cl. *air sound* *exaggerating key click sounds* *breathy and percussive* *f*

Perc. 1 *Hi Hat* *with pedal* *dry* *mp*

Perc. 2 *Cymbal* *bowed* *Temple Blocks* *Crotales* *pp* *mp* *pp* *mf*

Pno. *On the strings* *gliss.* *8va* *with the fingertips* *15ma* *gliss.* *pp* *gliss.* *p* *on the keyboard* *blu-tack* *8va* *mf*

Vln. *White noise: on the bridge* *III* *p* *norm.* *III* *1 - II* *fff* *sub pp* *sul ponticello* *III* *1 - II* *1/4* *pp* *fp* *pp*

Vc. *mp*

Fl. (14) *norm. (multiphonic)* *mp* *ff* *sempre ff pos* *lip pizz. key click*

B♭ Cl. *3* *3* *3* *3*

Perc. 1 *Hi Hat* *3* *5* *p* *mp*

Perc. 2 *Temple Blocks* *mf* *3* *p* *mp* *loco*

Pno. *on the strings* *metallic tremolo: Let vibrate a coin between the strings* *scratch the coin against the string* *blu-tack* *on the keyboard* *8vb* *ff* *sub f* *mf* *mp* *f*

Vln. *mp* *pp* *mp* *subfff* *mf* *f* *pp* *W. Noise on the bridge* *pp* *ff* *ppp* *W. Noise*

Vc. *III* *fff p* *ff* *pp* *pppp* *pp* *ppp* *W. Noise on the bridge*

75



C

$\begin{array}{|c|} \hline 1 \\ \hline 2 \\ \hline 3 \\ \hline 4 \\ \hline \end{array}$   
D $\sharp$

$\begin{array}{|c|} \hline 1 \\ \hline 2 \\ \hline 3 \\ \hline 4 \\ \hline \end{array}$   
C

$\begin{array}{|c|} \hline 1 \\ \hline 2 \\ \hline 3 \\ \hline 4 \\ \hline \end{array}$   
C

Fl. 21

air sound

air -----> breathy -----> norm.

**ff** **mp** **f** **ff** **mp** **pp** **p** **p** **mp**

B $\flat$  Cl.

air -----> breathy sound -----> air

**p** **pp** **mp** **p** **p**

1/4

norm.

1/4

1/4

Perc. 1

Snare Drum with brush

**ppp** **mf** **ppp**

Perc. 2

Crotales

bowed

**pp**

Cymbal with brush

**f**

Cymbal bowed

**p**

Pno.

l. h. l.

**pp**

Vln.

**ppp**

flautando

sul pont. loco

White noise: on the bridge

White noise: on the bridge

mf

pp

sul tasto on the strings

1/4

Vc.

**p** **ppp** **p**

poco rit.

poco rit. a tempo

My lonely Cumbia

Fl. (26)

B♭ Cl. gliss. 3 gliss. 5 7 breathy sound

Perc. 1 Hi Hat with brush Snare Drum with brush

Perc. 2 Cymbal 3 pp bowed p

Pno. una corda senza sord. mp ppp

Vln. mp

Vc. p ppp mp pp

towards the bridge White noise: on the bridge

\* \* \*

\* Levine, C. & Mitropoulos-B. C. (2003) *The Techniques of Flute Playing* (pag. 131, no. 1010) Bärenreiter Kassel.

*My lonely Cumbia*

D

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Pno.

Vln.

Vc.

Hi Hat  
with metal stick

Snare Drum  
with brush

Maraca

Paper preparation:  
The performer has to put some sheets of A4 paper on the strings, with the short side parallel to the keyboard, covering the following register:

on the strings  
with the fist  
(cluster)

8<sup>va</sup> Xeo.  
*s fz*

col legno tratto

sul tasto flautando

White noise:  
on the bridge

on the keyboard  
blu-tack *pp*  
loco

sul ponticello  
15<sup>ma</sup>

33

Fl. *mf*

B♭ Cl. flz. *f*

Hi Hat with brush  
close ----- open

Snare Drum

Maraca

Temple Blocks

Perc. 1 *mp* *pp* *mf* *p*

Perc. 2 *mf* *pp* *mp* *mf* *p* *ppp*

paper 6 +

Pno. *p* pochiss. *mp* molto *ppp*

Vln. (15<sup>ma</sup>) senza trem. *mf* *f* *mf* *f* *mp*

Vc. *f* *ff* *f*

ricochet

Natural harmonics sul E 15<sup>ma</sup>

8<sup>va</sup> (ricochet)

arco molto sul tasto

ricochet col legno batt

scratch overspressed sound

damped strings

on the strings with the fingers

gliss.

damped strings

\* Rehfeldt, P. (1992) *New Directions for Clarinet* (Pag. 48, Category 1, no. 14). Berkeley: University of California Press.

**E**

Whistle tones

Fl.

mp

ppp

pp

ppp

B♭ Cl.

p

mp

mf

p

mp

ppp

p

ppp mp

Hi Hat (with brush)

Perc. 1

ppp

pp

Temple Blocks

Perc. 2

pppp

Pno.

Remove paper preparation

on the keyboard

pp

p

mp

mf

ppp

on the strings with the fist (cluster)

scratch with a coin over the string

3

Vln.

arco norm. sul ponticello

mf

sul ponticello loco

ppp

gliss.

mp

ppp p

Vc.

Natural harmonics sul C arco norm.

pp

mf

pp

sul ponticello

ppp

gliss. 3 gliss.

gliss.

gliss.

pp p

ppp mp

ppp p

8va

8va

f (damp)

accel . . . . .

**F** Fluttering ♩ = 63

air sound

mp ppp mf p mf

pp pochiss. submf ppp f pp

Hi Hat

Snare Drum with brush

Maraca

secco  
15<sup>ma</sup>

blu-tack

on the keyboard

blu-tack

8<sup>va</sup>

gliss. 3 gliss. gliss. gliss. gliss. gliss.

mp pp mf p f ppp mf p ff mp

molto sul pont.

White noise: on the bridge

norm. sound sul pont.

W. Noise

pppp pp

ppp ff p f mp gliss. ppp f p pp mp

Paper preparation:  
The performer has to put some sheets of A4 paper on the strings, with the short side parallel to the keyboard, covering the following register:



accel . . . . . a tempo calando

lip pizz.  
key click

breathy sound

exaggerating key click sounds  
breathy and percussive

air sound  
flz.

Snare Drum

Maraca

blu-tack

col legno ricochet  
Natural harmonics sul D  
15<sup>ma</sup>

col legno battuto

col legno ricochet  
Natural harmonics sul A  
15<sup>ma</sup>

arco pos. norm.

Natural harmonics sul G  
col legno ricochet

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Pno.

Vln.

Vc.

40

*ff* *pos*

*f*

*mf*

*f*

*p*

*mp*

*pp*

*p*

*pp*

*pp* < *mf* > *pp* *mp* < *mf*

*p*

*pp* < *mf* > *pp* *p* *mp*

*p*

*mp*

*ff*

*f*

*ppf* *mf* *mp*

*f*

*ff*

*f*

43

Fl. T. R. air sound *f* *ff* T. R. air sound *ff* norm. *mp* *p* *mp*

B♭ Cl. *sfz* *mp* *p* *mf* *pp* *mp* *p* *mp* *p* flz. ord. *tr* *tr*

Perc. 1 Hi Hat Tenor Drum with pedal *p* Snare Drum (with brush) *f* rim *f* *5* norm. *5*

Perc. 2 Maraca *pp* *mp* *p* *mp* *pp*

Pno. *8va* *3* *5* *3* *pp* *mf* *pp* *mp* *p* *5* *3* loco ord. *mp* *8va* *p* *paper* *sempre mf* *f*

Vln. *col legno batt* *p* *5* *pp* *mf* *White noise: on the bridge* *mp* *arco ord. flautando* *ricochet* *on the bridge* *gaudily raucous*

Vc. *pizz. sul pont.* *mp* *f* *5* *f* *White noise: on the bridge* *p* *col legno battuto* *mf* *sul pont. ricochet* *on the bridge gaudily raucous* *f*



*My lonely Cumbia*

**H** Dancing ♪ = 88

84

52

Fl.

breathy

tongue pizz.

breathy

flz.

*mf*

B♭ Cl.

*mf*

5

5

5

*f*

*mf*

6

6

*ff*

*mf*

Perc. 1

bongos

with knuckle

3

6

*mf*

*f*

*mf*

5

*p*

*f*

3

*f*

Maraca

Perc. 2

*f*

Pno.

*mf*

*f*

blu-tack

loco

blu-tack

*mp*

loco

3

*ff* *secco*

*f* *secco*

*sfz*

*ff* *pos*

1. h. pizz.

gliss.

Vln.

Vc.

[illegible]

\* Rehfeldt, P. (1992) *New Directions for Clarinet* (Pag. 52, Category 6, no. 18). Berkeley: University of California Press.

poco a poco accel. . . . . Frantic and joyful ♩ = 94

63

Fl.

T. R.

*sfz*

*mp* *mf* *mp*

norm.

B♭ Cl.

*gliss.*

*mp* *f* *mf* *p*

bongos

Perc. 1

*ff* *mp* *fp* *sempre f*

Perc. 2

Maraca

Pno.

foil on the keyboard *ppp* *f* *pppp* on the top of the piano

*f*

Vln.

----- > sul ponticello arco col legno batt

*f*

arco legno batt

ricochet on the tailpiece ----- > sul pont.

col legno battuto ricochet

col legno battuto ricochet behind the bridge

Vc.

*ff* *ff* *f* *ff* *f* *ff*

70

Fl.

*mp* *mf* *mp* *mf* *f*

B♭ Cl.

*mp* *mf* *mp* *mf* *mp* *f* *ff*

Perc. 1

bongos

Cowbell

3 3 3

*mf* *f*

Perc. 2

Maraca

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

Pno.

on the keyboard

blu-tack

*sempre ff* *ff*

Vln.

on the bridge gaudily raucous

IV

*f* *ff* *f* *ff* *f* *mp*

Vc.

arco col legno batt

*f* *ff* *f* *ff* *f* *ff*

ricochet

arco col legno batt

7 7 7 7 7 5 7

\* Levine, C. & Mitropoulos-B. C. (2003) *The Techniques of Flute Playing* (pag. 76, no. 15) Bärenreiter Kassel.

77

**Fl.**

*furious*  
gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

*<f>* *f* *<f>* *mf* *<mf>* *mf* *f*

**B♭ Cl.**

*furious*  
gliss. gliss. gliss. gliss. gliss.

*ff* *mf* *f* *mf* *f*

**Perc. 1**

*mp* *ff* *f* *sempre*

**Perc. 2**

Maraca

**Pno.**

*ffz* *ff* *ffz* *ff* *ffz* *ff*

*8vb*

**Vln.**

*arco*  
*col legno batt* *pizz.* *ff* *mf* *f* *ff* *mf* *f*

*arco on the bridge gaudily raucous*

**Vc.**

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

*col legno batt* *pizz.* *ricochet* *mf* *f* *ff*

*8vb*

*bongos* *Cowbell*

L

Naked ♩ = 60

84

Fl.

*p* *f* *p*

B♭ Cl.

*mp* *mf* *p* *pp* *p* *ppp* *p* *mf*

breathy sound  
(like a shadow)

gliss.

norm.

Perc. 1

Maraca

Snare Drum with brush *mf*

Hi Hat with pedal

Tenor Drum on the rim *mf*

Perc. 2

*p*

Pno.

*sffz* *ff* *sffz*

(8<sup>vb</sup>)

Vln.

*mf* *f* *fff* *p*

arco sul ponticello

arco W. Noise on the bridge

sul ponticello

Vc.

*ppp*

flautando

M    Waning ♩ = 50

Whistle tones  
My lonely Cumbia

92

Fl. *mp*

B♭ Cl. *p*

Perc. 1

Perc. 2 *f* > *p* *ppp*

Pno. *p* gliss. *ppp*

Vln. *ff* *pp*

Vc. *ff* *pp*

[chá]

air sound

Hi Hat bowed

Maraca

on the strings with the fingers

White noise: on the bridge

White noise: on the bridge

sul ponticello  
Natural harmonics sul E (upper partials)

15<sup>ma</sup>

\* Rehfeldt, P. (1992) *New Directions for Clarinet* (Pag. 49, Category 1, no. 17). Berkeley: University of California Press.



98

Fl.

[chá]  
**ff**

Whistle tones

*sempre mp*

B♭ Cl.

Mark Tree

**pp**

Perc. 1

**p**

Maraca

**f > ppp**

Perc. 2

Pno.

Natural harmonics sul E (upper partials)  
*15<sup>ma</sup>*

ricochet  
*mp* *mf* *pp*

ricochet  
*mp*

*15<sup>ma</sup>*  
Natural harmonics  
sul A

arco norm.

c.leg  
batt

arco ord.

Natural harmonics sul E (upper partials)  
sul tasto  
*15<sup>ma</sup>*

**pp**

Vln.

Vc.

**p**

**ff** *ppp*

101

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Pno.

Vln.

Vc.

Mark Tree

*mf*

*pp* — *mp*

Cymbal with metal stick

*pp*

on the keyboard

ricochet  
col legno batt  
Natural harmonics sul E  
15<sup>ma</sup> —

8<sup>va</sup> —

ricochet

Natural harmonics sul E (upper partials)  
sul ponticello  
15<sup>ma</sup> —

sul tasto  
Natural harmonics sul G (upper partials)  
15<sup>ma</sup> —

Natural harmonics sul C  
ricochet  
col legno batt

*mf* — *p*

*pp*

*fp*

col legno batt

sul ponticello

*fp*

**My lonely Cumbia**

**Fl.** (Flute) **B♭ Cl.** (B-flat Clarinet) **Perc. 1** (Percussion 1) **Perc. 2** (Percussion 2) **Pno.** (Piano) **Vln.** (Violin) **Vc.** (Violoncello)

**103**

**N**

**Mark Tree**

**Paper**

**scratch with a coin over the string**

**ricochet col legno batt Natural harmonics sul E 15<sup>ma</sup>**

**8<sup>va</sup>**

**sempre sul pont.**

**II - III**

**IV**

**sul tasto Natural harmonics sul G 15<sup>ma</sup>**

**ppp** **pp** **p** **mp** **ppp** **mf** **p** **f** **ff** **ppp** **subffff**

**(releasing progressively)**

106

Fl.

B♭ Cl.

Perc. 1

Perc. 2

Pno.

Vln.

Vc.

air sound

*mp*

*p*

breathy

*mp* *gliss.* *pp*

(cluster)

*ff*

(cluster)

*gliss.*

*pp* *f* *pp*

*p*

molto vibr.

senza vibr.

# Murmullos atómicos

*Atomic murmurs*

For large ensemble

**2010**

# Murmullos atómicos

*Atomic murmurs*

For large ensemble

**2010**

Approximate duration: 10 minutes.

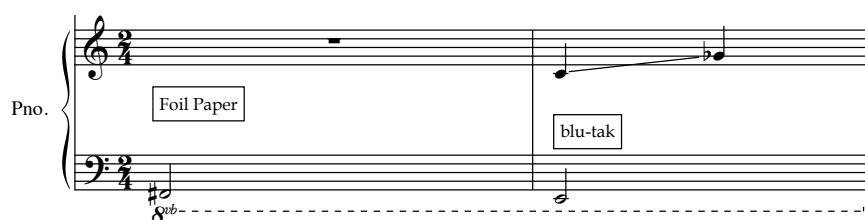
## Score in C

Instrumentation:

- Flute/piccolo / alto flute
- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Horn in F
- Trumpet in Bb1 (practice, harmon, straight metal and straight plastic mute)
- Trumpet in Bb2 (harmon mute)
- Trumpet in Bb3 (cup, practice and harmon mute) / Flugelhorn
- Trombone 1 (harmon and cup mute)
- Trombone 1 (harmon and solo-tone mute)
- Bass Trombone (harmon mute)
- Piano (a coin, blutak, one paper clip and foil paper)

Some strings on the piano should be prepared, as follows:

Pno.



Take a sheet of aluminium cooking foil approx. 10 cm, roll it into a 'sausage', and wrap this sausage several times around the piano string as follows:

Take a ball of blu-tak (a sphere of approx 3 cm diameter) and attach it firmly to the piano string approx 20 cm behind the dampers.



## GLOSSARY

*Murmillos Atómicos* uses a large amount of extended techniques, most of which are very well known. However here follows a fairly detailed explanation of the technique and description of the expected sound along with their notation. As a practical help for performers I have included here an extract from *The Techniques of Flute Playing* by Carin Levin and Christina Mitropoulos-Bott, Kassel: Bärenreiter (2002), describing the different techniques.

### Woodwinds

#### Air Sounds

Air sounds can be produced by exhaling through the embouchure while keeping all the holes closed. They are not subject to dynamic limitations. They can range from extremely quiet to extremely loud. Air sounds can also be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue [r]. For double reed instruments, air sounds are obtained by removing the reed from the crook and blowing through the instrument.



#### Breathy Sounds

It is possible to deliberately mix any amount of additional air with the pure instrument sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced. This effect can be produced throughout the entire range of the instruments.

#### Harmonics

Harmonic tones are based on one of the most fundamental principles of the flute, overblowing. Each fingering of the flute allows many tones of the harmonic series to be sounded by focusing the direction of the air stream and controlling the support. The desired pitch of the respective harmonic determines the degree of the support. The altered resonance relationships within the flute tube cause changes in timbre, resulting in a glassier sound than that produced with the original fingering.



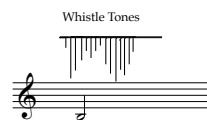
## Key clicks and pizzicato

This sound is produced by mixing two kinds of effects. Key clicking, in which the tone is strongly articulated and the keys hit more energetically. And lip pizzicato, which is a short percussive sound. To produce this effect, the lips are first pressed tightly together, often explosively ripped apart by a strong jet of air.



## Whistle Tones (Flute)

Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. One can produce them using the fingerings of the lowest register of the flute. To produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.



## Brass

### Air Sounds

These sounds are produced by blowing through the instrument in order to make an air noise. They can be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue, as if producing an [r] sound.



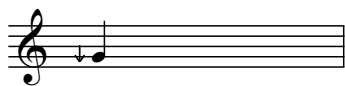
## Percussive sounds

These can be produced by different methods. In most of the cases the sound will be produced by tapping the bell of the instrument, either with the nail, the finger or a pencil (or pen). Another percussive sound can also be produced by forcefully stopping the tongue against the mouthpiece (slap tongue).

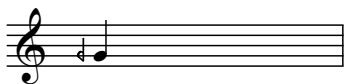




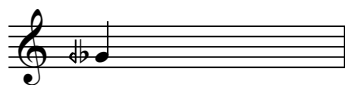
## Notes on Intonation



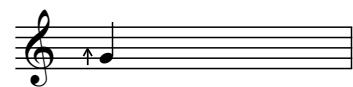
Slightly flat.



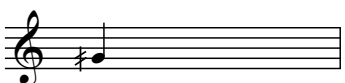
Quarter of a tone (1/4) flat.



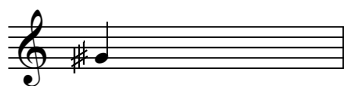
Three quarters of a tone (3/4) flat.



Slightly sharp.



Quarter of a tone (1/4) sharp.



Three quarters of a tone (3/4) sharp.

Score in C

# Murmullos atómicos

Atomic murmurs

for ensemble

Carolina Noguera P.

Hatching out ♩ = 50 - 60

Trombone 1

3  
gliss.  
*p* < *mf* > *p* *pp* *p* *f* > *pp* *p* *mp* *f* > *pp* *p* <

Tbn. 1

3  
gliss.  
< *mf* > *pp* *p* *pp* < *mp* > *pp* *p* < *mp* > *p* *mp* > *pp* *p* < *mf* > *pp* *p*

B♭ Tpt. 1

Practice mute

Tbn. 1

3  
gliss.  
*p* < *mf* > *p* *mp* *mf* > *p* *mp* < *mf* *p* *mf* > *pp* *pp*

Tbn. 2

B. Tbn.

A

B♭ Tpt. 1

Tbn. 1

gliss.  
*ppp* *mf* *pp*  
gliss.  
*mp* > *pp* *mf* > *pp* *pp*

Tbn. 2

Harmon mute stem out

B. Tbn.

Harmon mute

3  
gliss.  
*pp* < *mp* > *f* *mp* *pp* *mf*  
5  
3  
*mp* *pp* *p*

whistle tones

Fl. 10

Hn. 10

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

mp air sound

pp

norm. --- air sound

3 p

gliss. 3

gliss. mf mp

gliss. mp < mf p

gliss. mp > pp p gliss. f

On the strings with the fingertips

8<sup>va</sup> - - - -

15<sup>ma</sup> - - - -

gliss. p

gliss. pp

Fl. 13

Hn. 13

Tbn. 1

Tbn. 2

Pno. 13

mf

flz. air sound

p mf

Harmon mute

"Wa-wa effect!"

gliss. p

gliss. mp < mf

gliss. mp > p-mf > p

gliss. p

gliss. ppp

15<sup>ma</sup> - - - -

B

"Wa-wa effect"

norm. gliss. 3 gliss. 3 gliss. 3 gliss.

Tbn. 1

Tbn. 2

*pp* *mp* *p* *mf* *p* *mf* *mp* *pp*

p o c o a p o c o a c c e l .

gliss. 3 gliss. 3 gliss. 3 gliss. 3 gliss. 3 gliss.

Tbn. 1

Tbn. 2

*p* *mf* *mp* *f* *mp* *mp* *pp* *mf* *p* *p* *mf* *mp*

*p* *mf* *p* *mf* *mp* *f* *mp* *p* *mp* *p* *pp* *mf* *pp*

rit.

a tempo

gliss. 3 gliss. 3 gliss. 3 gliss. 3 gliss. 3 gliss.

Tbn. 1

Tbn. 2

B. Tbn.

*mf* *pp* *p* *mp* *pp* *mf* *p* *mp* *p* *mf*

*mf* *p* *mf* *mp* *f* *mf* *p* *mf* *mp* *f*

*mp* *p* *p* *mf*

gliss. 3 gliss. 3 gliss. 3 gliss. 3 gliss. 3 gliss.

Tbn. 1

Tbn. 2

B. Tbn.

*mf* *p* *f* *p* *p* *mf* *mp* *p* *mp* *mf* *mp* *p*

*mp* *mf* *mf* *p* *mf* *f* *p* *p* *mf* *mp* *mf* *p* *mf*

*p* *mf* *mp* *pp* *p* *p* *pp*



con moto

Straight plastic mute

brillante

23

B $\flat$  Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

gliss.  $p$   $mp$   $mp$   $mf$   $p$

gliss.  $p$   $mf$   $p$   $mp$

gliss.  $mp$   $pp$

$f$   $f$   $pp$

26

B $\flat$  Tpt. 1

gliss.  $f > pp$   $p < mf$   $mp > pp$   $f > pp$   $mf > p$   $mp$   $mp > pp$   $mf > p$

28

B $\flat$  Tpt. 1

B. Tbn.

gliss.  $mp$   $pp$   $mf$   $p$   $mp > pp$   $mf > pp$   $p$   $pp$   $mp > pp$   $mf > pp$   $mp$   $f$

gliss.  $pp < p$   $pp < mf$   $pp < f$   $mf$   $pp < mf$   $pp < p$   $pp < mp$   $pp < mf$   $pp < mp$

30

B $\flat$  Tpt. 1

Tbn. 2

B. Tbn.

gliss.  $ppp$   $f$   $p$   $ppp$   $mf$   $pp$   $mp$   $pp < mp$   $ppmp > pp$   $mf > pp$   $mf > pp$   $mf > pp$   $mp$

gliss.  $p > pp$   $mp > pp$   $ppp$   $mf$   $mp > pp$   $mp > pp$   $p$   $mp > p$   $mf > p$

gliss.  $p > pp$   $mf$   $pp < mp$   $mp$   $p < mf > pp$   $p$   $pp$   $mf > pp$   $pp$   $p$

32

T. Sx.

Hn.

B $\flat$  Tpt. 1

Tbn. 2

B. Tbn.

gliss. gliss. gliss. 3 gliss. flz. norm. gliss.

pp f pp mp 3 p f p f pp ppp mf mf pp ppp f fp

gliss. 3 gliss. gliss. 3

mf mp pp f p mf pp mf mp pp mf p mp gliss. pp

gliss. gliss. gliss. 3

mp p pp mf mp pp p pp mp p pp mp p

gliss. gliss. gliss. 3 gliss. 3 gliss. 3

mp pp p mp p mf p pp p mp pp p mp pp mf mp pp mp



accél. con moto ♩ = 72

34

T. Sx.

gliss. *ppp*

gliss. *mf* *pp* *mp* *p*

gliss. *pp* *f* *ppp* *pp*

Hn.

5

*fpp* stem out

Harmon mute

*mf*

B♭ Tpt. 1

gliss. *mp* *pp* *p*

gliss. *mp* *p*

B♭ Tpt. 2

gliss. *mf* *pp* *pp* *mf* *pp*

gliss. *pp* *mp*

Tbn. 1

gliss. *ppp* *mp* *pp* *p* *mp* *p*

gliss. *pp* *mf*

gliss. *mp* *pp* *f* *ppp*

Tbn. 2

gliss. *pp* *mf* *pp* *p* *mp*

gliss. *pp* *mf* *pp*

B. Tbn.

*p* *pp* *f* *pp*

gliss. *pp* *mp* *p* *pp* *pp* *mp* *mf*

poco a poco rit. tempo primo (♩ = 60)

Fl.   
 S. Sax.   
 A. Sax.   
 T. Sax.   
 B. Sax.   
 Hn.   
 B♭ Tpt. 1   
 B♭ Tpt. 2   
 B♭ Tpt. 3   
 Tbn. 1   
 Tbn. 2   
 B. Tbn.   
 Pno.

poco accel.

con moto ♩ = 72

38

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

gliss. gliss. gliss. 3 gliss. gliss. gliss.

*mf* > *pp* *mp* > *pp* *mp* > *pp* *p* *mf* > *pp* *fp* > *pp* *p* < *mf*

*f* > *ppmp* > *pp* < *mf* > *ppmp* *pp* < *f* > *pp* *mf*

*f* *ppp*

*mf* > *pp* *p* < *mf* *mp* > *pp* *f* *pp* *f* > *p* *pp* < *f* > *pp*

38

gliss. 3 gliss. gliss.

*f* *p* *mf* > *pp* *p* < *mf* > *p* < *f* > *p* *mp* *p* < *ff* > *p*

*pp* < > < >

gliss. gliss. 3 gliss. 3 gliss. gliss. flz. norm. gliss. 3 gliss. 3 gliss.

*mp* > *pp* *mf* > *p* *mp* *pp* < *mp* *mf* > *pp* *mp* < *pp* *f* *pp* *mf* > *ppmp* < *f* > *mf* > *p*

gliss. gliss.

*pp* *mp*

gliss. 3 gliss. gliss.

*pp* < *mp* *pp* < *mf* *p* < *mp* > *p* *f* *mp* > *pp* < *mp* *pp* < *mf* *ff*

gliss. 3 gliss.

*mp* > *pp* *p* < *mf* > *p* *pp* *mf* *mp* > *pp* *mf* *p* *pp* *mp* > *ppmf* > *p* *mp* *pp* < *mf* *p* < *mp* < *mf*

gliss. gliss.

*fp* *pp* *mf* > *p* *mp* > *pp*

38



108

Like a dance ♩ = 78  
breathy sound

piccolo

42

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

(Pedal note)

ppp

gliss.

pp

sub pp

Practice mute

p

flz. breathy sound (pedal note)

f

gliss.

pp

mf

flz. air sound

ppp

flz. (pedal note) breathy sound

f

gliss.

submf

ppp

pp

5

6

8<sup>va</sup> - - -

8<sup>vb</sup> - - -

8<sup>va</sup> - - -

8<sup>vb</sup> - - -

breathy sound

ppp

pp

breathy sound

ppp

pp

breathy sound

p

breathy sound

p

gliss.

pp

sub pp

Practice mute

p

flz. breathy sound (pedal note)

f

gliss.

pp

mf

flz. air sound

ppp

flz. (pedal note) breathy sound

f

gliss.

submf

ppp

pp

5

6

8<sup>va</sup> - - -

8<sup>vb</sup> - - -

8<sup>va</sup> - - -

8<sup>vb</sup> - - -

46

Picc. *p* *p* *pp* *p* *ppp* *pp*

S. Sx. *p* *p* *pp* *p* *ppp* *pp* *breathy sound*

A. Sx. *p* *p* *pp* *p* *ppp* *pp*

T. Sx. *sim.*

B. Sx. *sim.*

Hn. *gliss.* *ppp* *sub* *pp* *ppp* *sim.* *gliss.* *pp* *ppp* *sub* *pp*

B♭ Tpt. 1 *p* *mp*

B♭ Tpt. 2

B♭ Tpt. 3 *sim.*

Tbn. 1 *mf*

Tbn. 2 *flz.* *mf*

B. Tbn. *breathy sound (pedal note)* *pp* *ppp* *flz.* *air sound* *mp*

Pno. *8va* *15ma* *15ma*

Harmon mute, stem in

50

Picc. *p* *p* *pp* *p*

S. Sx. *p* *p* *pp* *p*

A. Sx. *p* *p* *pp* *pp*

T. Sx. *pp*

B. Sx. *pp*

8<sup>va</sup>

50

Hn. gliss. *pppsub* gliss. *pp* gliss. *ppp* gliss. *sim.*

B♭ Tpt. 1 *pp* *pp* *p* *ppp*

B♭ Tpt. 2 Harmon mute stem out *ppp* *mp* *ppp* *f* *mp* gliss.

B♭ Tpt. 3

Tbn. 1 flz. *p* *ff*

Tbn. 2 breathy sound (pedal note) *ppp* gliss. *mf*

B. Tbn. *mf* *ff* *mf* breathy sound (pedal note)

50

Pno. 15<sup>ma</sup> *pp* *ppp* *p* *delicatg* *p*

8<sup>vb</sup>

111

Picc. flute  
 S. Sx.  
 A. Sx.  
 T. Sx.  
 B. Sx.  
 Hn. Harmon mute stem removed  
 B $\flat$  Tpt. 1  
 B $\flat$  Tpt. 2  
 B $\flat$  Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Pno.  
 Rea.

Musical score for "Murmillos atómicos" featuring various instruments and a vocal soloist (Rea). The score includes dynamic markings (e.g., *mf*, *ff*, *pp*, *f*, *mp*) and performance instructions (e.g., "flute", "Harmon mute stem removed", "gliss.", "singing and playing"). The score is divided into measures, with measure numbers 54 and 55 indicated.

The score includes the following instruments and parts: Piccolo (Picc.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horn (Hn.), B $\flat$  Trumpet 1 (B $\flat$  Tpt. 1), B $\flat$  Trumpet 2 (B $\flat$  Tpt. 2), B $\flat$  Trumpet 3 (B $\flat$  Tpt. 3), Tenor Trombone 1 (Tbn. 1), Tenor Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Piano (Pno.), and Vocal Soloist (Rea.).

The score is divided into measures, with measure numbers 54 and 55 indicated. The score includes various musical notations such as notes, rests, and dynamic markings.

58

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

58

58

vibr.

*pp* *f* *mp*

*p* *f* *mp*

*p* *f* *f*

*mf* *fff*

3

*mf*

Straight metal mute

*Apassionato, brillante e molto vibrato*

*f* *ff*

breathy sound  
(stem in and out) irregular

*mp*

*p* *mf*

gliss.

*f*

gliss.

*f*

gliss.

*f*

*ppp* *f* *ppp* *mf* *pf* *p* *f* *ff*

(normal tremolo) (senza trem.)

Metallic tremolo:  
Let vibrate a paper clip  
between the strings

Let the tremolo  
stop naturally

Metallic tremolo:  
Let vibrate a coin  
between the strings

scratch the coin  
against the string

8<sup>va</sup>  
Reo.

[illegible]

64

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

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473

474

475

476

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478

479

480

481

482

483



H

Murmullos atómicos  
poco rit.

**Fl.** *mp* *f* *mp* *f* *fff*

**S. Sx.** *mf* *pp* *f* *fff*

**A. Sx.** *mp* *mf* *f* *fff*

**T. Sx.** *mp* *mf* *f* *fff*

**B. Sx.** *mf* *pp* *f* *fff*

**Hn.** *mp* *mf* *f* *fff*

**B<sup>b</sup> Tpt. 1** *ff* *f* *fff*

**B<sup>b</sup> Tpt. 2** *mp* *mf* *f* *fff*

**B<sup>b</sup> Tpt. 3** *mp* *p* *f* *fff*

**Tbn. 1** *mf* *pp* *f* *fff*

**Tbn. 2** (Pedal note)  
breathy sound *mf* *f* *fff*

**B. Tbn.** *mf* *pp* *f* *fff*

**Pno.** *ff* *molto*



73

pizz.

A. Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

*pp*

*mp*

*p*

*mp*

*pp*

*mf*

*mp*

*mf*

*mp*

*mf*

*p*

*f*

*pp*

*gliss.*

*gliss.*

*ppp*

*blu-tak*

*ppp*

*mp*

75

A. Fl. *mf* *mp* *mf* *mp* *p* norm.

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Hn. 75

B $\flat$  Tpt. 1 Harmon mute *p*

B $\flat$  Tpt. 2 *ppp* *p*

B $\flat$  Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Pno. 75 *pp* *mp* *pp* *p* *ppp*

77

A. Fl. *mf* *pizz.* *norm.* *pizz.* *norm.*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1 *pp* *<mp* *p* *mp* *>pp* *p* *pp* *<mp* *pp* *<mf*

B $\flat$  Tpt. 2 *mp* *p* *pp* *p*

B $\flat$  Tpt. 3

Tbn. 1 *p* *mp* *p* *pp* *mp* *p* *mp* *p*

Tbn. 2

B. Tbn.

Pno.

*breathy sound*

*breathy sound*

*Cup mute*

*Solotone mute*

*Flugelhorn*

79

A. Fl. *mf* *mp* pizz. norm.

S. Sx. *mf* *p* *pp* *ppp* *p* *pp* *mp*

A. Sx. *p* *pp* *mp*

T. Sx. *p* *pp* *mp*

B. Sx. *pp* *p* *pp* *mp*

Hn. *p* *mp* *p* *mp* *p* *pp*

B $\flat$  Tpt. 1 *p* without mute *mp*

B $\flat$  Tpt. 2 *p* *mp*

Flg. *p* *mp* *p*

Tbn. 1 *mp* *pp* *p* *mp* *pp* *p* *mf* *mp* *pp*

Tbn. 2 *p* *mp* *p*

B. Tbn. *p*

Pno. *mp*

J

81

A. Fl. *pp* *mp* *pp* *mf* *p*

S. Sax. *mp* *pp* *mp*

A. Sax. *p* *mp* *p*

T. Sax. *p* *mp* *p*

B. Sax. *pp* *p* *mp*

Hn. *p* *mp* *pp* *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Flg. *p* *mp* *p*

Tbn. 1 *mp* *p* *pp*

Tbn. 2 *p* *pp*

B. Tbn. *p*

Pno.

82

A. Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

83



83

A. Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

83

84

A. Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

mp p mf mp mp mf p

mp mf

p mp p p mp p

p mp p p mp p

mp pp mp mf pp f mp

pp mf p mp pp mf p

mp

mp

mf mp

mf p f mp

p p mp p mf mp

p

85

A. Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

86

A. Fl.

*mf*

S. Sx.

*mf* *p* *mp*

A. Sx.

*p* *mp* *p* *p* *mp* *p*

T. Sx.

*p* *mp* *p* *p* *mp* *p*

B. Sx.

*p*

6

86

Hn.

*mf*

7

B $\flat$  Tpt. 1

*mp*

B $\flat$  Tpt. 2

*mp*

Flg.

*mp* *p* *pp*

Tbn. 1

*p* *mf*

3

Tbn. 2

*p* *f* *p*

5

B. Tbn.

*p*

86

Pno.

87

A. Fl.

S. Sx.

*mp* *p*

A. Sx.

*p* *mp* *p* *p* *mp* *p*

T. Sx.

*p* *mp* *p* *p* *mp* *p*

B. Sx.

6

6

6

6

87

Hn.

7

7

7

7

B♭ Tpt. 1

*mp*

B♭ Tpt. 2

*mp*

Flg.

*p* *mp* *p* *pp*

Tbn. 1

3 *p* *mp* 3 *mf* *p* 3 *mp* *f* *mp* 3

Tbn. 2

5 *mf* 5 5 5

B. Tbn.

*p*

87

Pno.

88

Mysterious ♩ = 54

89

A. Fl. *ff* *sffz* *flute*

S. Sx. *ff*

A. Sx. *p* *mf*

T. Sx. *p* *mf*

B. Sx. *ff*

Hn. *ff*

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f*

Flg. *mf*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Pno. *ff*

on the strings, with the hands (cluster)

89

sub  
Reo. *ff*

\*

poco a poco accel. . . . . Like a dance ♩ = 72

91

Fl.

S. Sx.

A. Sx. *breathy sound*

T. Sx.

B. Sx.

91

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

91

Pno.

Fl.

S. Sx.

A. Sx. *breathy sound*

T. Sx.

B. Sx.

91

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

91

Pno.



92

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

92

The musical score is for a piece titled "Murmullos atómicos". It features a large ensemble of instruments. The woodwinds include Flute (Fl.), Saxophones (S. Sx., A. Sx., T. Sx., B. Sx.), Horns (Hn.), and a Flugelhorn (Flg.). The brass section consists of B $\flat$  Trumpets (B $\flat$  Tpt. 1, B $\flat$  Tpt. 2), Trombones (Tbn. 1, Tbn. 2), and a Bass Trombone (B. Tbn.). The Piano (Pno.) is also present. The score is divided into two systems, each starting at measure 92. The first system contains measures 92 through 96, and the second system contains measures 97 through 101. The music is written in a key with one flat (B $\flat$ ) and a 4/4 time signature. The notation includes various note values, rests, slurs, and dynamic markings such as *f*, *mp*, *mf*, *p*, *pp*, *ff*, and *mf*. The saxophones and flutes play melodic lines, while the brass instruments provide harmonic support and rhythmic patterns. The piano part is mostly silent, with some low-frequency accompaniment.

[illegible]

134

[illegible]

98

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

98

mp pp mp  $\text{p} \text{p}$  p mp p pp

$\text{p}$

mp p mf  $\text{p} \text{p}$  p mp p pp

f p mf p

p

p

pp mf  $\text{p} \text{p}$  mp p mf p

mf f p mp  $\text{p} \text{p}$  mp p mp pp

pp mp mf mp  $\text{p} \text{p}$

p

mp p mf p

mp

p

$\bullet = 72$

137

103

Fl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

103

Contemplative ♩ = 60



# *Cuarteto Palenquero*

*String Quartet No. 2*

**2010**

# Cuarteto Palenquero

*Palisade's Quartet*

For string quartet

Duration: 9' approx.

## Performance Notes

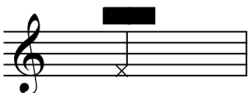
- A pick will be required for 'pick pizz.' in the first movement of the piece. This pick can be made from a plastic card ('credit card' like).
- Although all the symbols in the piece are well known in the tradition of instrumental contemporary music, in order to avoid ambiguity I provide the following clarifications:

## Symbols



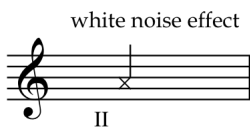
### Cross-head notes:

With undetermined pitch. They can be used in different ways:



### 'Scratch' effect:

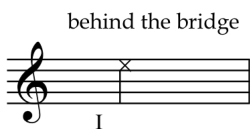
Playing with the bow with over-pressure, damping the strings to avoid the perception of pitch.



white noise effect

### 'White noise' effect:

Playing with the bow right on the bridge on the indicated string (I, II, III or IV).



behind the bridge

Behind the bridge: playing with the bow behind the bridge; the pitch of the resulting sound is undetermined.



### Bartok pizzicato:

Strong pizzicato where the string is plucked vertically by snapping and rebounds off the fingerboard of the instrument.

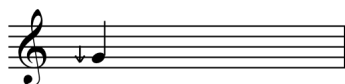


Left hand pizzicato.

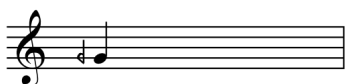


Quartet tone oscillations:  
Wide and slow microtonal vibrato.

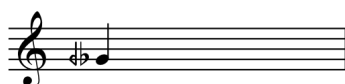
### Notes on Intonation



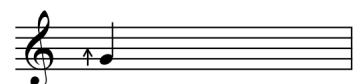
Slightly flat.



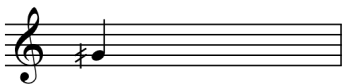
Quarter of tone (1/4) flat.



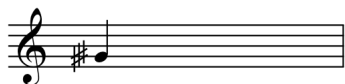
Three quarters of tone (3/4) flat.



Slightly sharp.



Quarter of tone (1/4) sharp.



Three quarters of tone (3/4) sharp

## About *Cuarteto Palenquero*

The first of the three movements of *Cuarteto Palenquero*, *Bordón y Requinta*, is a “comment” on a Currulao, a folk dance from the Colombian Pacific region. It is a rhythmic and spectral exploration of this dance and its instrumentation. The second movement, *Intemperies*, distorts and combines the materials of the first movement with an irregular and pointillist activity that resembles, to a certain extent, the kind of background environmental noise of the landscape where this music is supposed to take place, and which consists, in part, of insect sounds. The third movement, *Etelvina*, comprises an interaction between two kinds of activity. On the one hand, a singular activity that emerges from the former mass (second movement), contouring a melody in G. On the other hand, a mass-like activity characterized by noisy timbres, piercing textures and a grayish harmony.

## I. Bordón y requinta

Relaxed ♩ = 78

[illegible]

## Bordón y Requinta

A

p o c o      a      p o c o      a c c e l .

Violins I and II, Viola, and Cello/Double Bass, measures 9-12. The score is in 4/4 time. Violins I and II play a melodic line with various fingerings and bowings. The Viola plays a supporting line with triplets and slurs. The Cello/Double Bass part includes pizzicato and arco sections, with a forte (ff) dynamic marking at the end.

p o c o a p o c o a c c e l .

Violins I and II, Viola, and Violoncello, measures 13-16. The score includes various dynamics (mf, f, ff), articulations (pizz, loco, behind the bridge), and performance instructions (col legno batt. pos. norm.).

a c c e l . . . . . a ♯ = 82

Violin 1: *8va*, *loco*, *8va--*, *3*, *7*, *3*, *7*

Violin 2: *arco*, *scratch overpressed sound (damped strings)*, *finger pizz (normal pizz.)*, *mf*, *3*, *7*, *3*, *3*, *3*, *7*, *f*

Viola: *norm.*, *mf*, *5*, *3*, *3*, *7*, *3*, *7*, *al tallone*, *3*, *3*, *7*, *gliss.*, *fff*

Violoncello: *3*, *3*, *5*, *3*, *3*, *3*, *5*, *3*

Meno mosso ♩ = 80

B

Vln. 1 *fff* 3 5 *ff* 3 5 *f* 5 *mf*  
 Vln. 2 nail pizz 8<sup>va</sup>- 7 pick pizz *f* *mf*  
 Vla. pizz *mf* *ff* *f* *mf*  
 Vlc. *fff* *p* *ff* I II *mf* *f* *mf*

rall.

Tranquil ♩ = 78

Vln. 1 26 *mf*  
 Vln. 2 *mf*  
 Vla. *mf*  
 Vlc. 5 3 *p* *f* 5 c. l. batt.

arco white noise: on the bridge

Vln. 1 31 *ff* *mf* *mp*  
 Vln. 2 *mf* *mp* *col legno batt. ricochet*  
 Vla. 5 nail pizz behind the bridge II pizz *f* *mf*  
 Vlc. pizz *f* *mf* 3 5

behind the bridge

36

Vln. 1

*mf* *sim.* *pizz norm.* *p* *mf* *p*

Vln. 2

*mf* *p* *mf* *p* *mf* *p*

Vla.

*mp* *mf* *p* *mf*

Vlc.

*mp* *mf p* *mf* *pizz*

arco ricochet

40

Vln. 1

*pp* *mp* *pp* *mp*

Vln. 2

*mf* *p* *mp* *ppp* *mf*

Vla.

*pp* *mf* *pp* *mp*

Vlc.

*p* *col legno tratto* *sim.* *arco ord. ricochet* *f*

*pp* *mf* *pp* *mp* *p* *mf*



finger pizz (normal pizz.)

Vln. 1

Vln. 2

col legno tratto

ord. sul tasto

Vla.

Vlc.

scratch: overpressed sound

scratch

*f* *ppp* *f* *pp* *mp* *pp* *ff*

sul pont.

[illegible]

52

Vln. 1

Vln. 2

Vla.

Vlc.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

*ff*

pizz behind the bridge

arco

*f*

II

56

Vln. 1

Vln. 2

Vla.

Vlc.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

*ff*

pos. norm. scratch: overpressured sound

*mf*

*p*

ricochet

*mf*

poco a poco accel.

60

Vln. 1

Vln. 2

Vla.

Vlc.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

c. l. b.

*f*

sim.

*mf*

pizz sul ponticello

*mf*

*f*

*p*

*mf*

*f*

*f*

Con moto ♩ = 86

64

Vln. 1 arco *p* *mf* sul ponticello 8<sup>va</sup>

Vln. 2 pizz nat. 5 *mp* arco jeté *mp* jeté

Vla. IV II 3 *mf* *f* *mp*

Vlc. II III 1 5 5 *mf* *f* *mp*

67

Vln. 1 8<sup>va</sup> *mp* *f* *p*

Vln. 2 sim. *mp* *f* *p* col legno batt. 7 col legno batt. jeté

Vla. II IV-III 5 *subf* *mp* *p* *mf*

Vlc. IV II III 3 3 *mf* *f* *mp* *p* *mf*

70

Vln. 1 8<sup>va</sup> *mf* *f*

Vln. 2 sim. *mp* *f* *mp*

Vla. IV II 5 *mp* *f* *mp*

Vlc. II III 1 3 3 *mp* *mf* *f* *mp*

79

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*mp*

*f*

*mf*

*f*

*mp*

*mf*

nail pizz

F

83 pizz

Vln. 1 *f* *mf*

Vln. 2 pick pizz *mf* *mp*

Vla. jeté *mf*

Vcl. *mf*

87

Vln. 1 *pp*

Vln. 2 *pp* cantando pizz norm. *mf*

Vla. pizz *mf* nail pizz sul ponticello *mp*

Vcl. *mf* *mp*

91

Vln. 1

Vln. 2 *f* pizz norm. *mf* *f*

Vla. *mf* nail pizz behind the bridge *f*

Vcl. *f*

p o c o a p o c o r i t .

95

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*mf*

*mp*

*p*

*f*

*mp*

*pp*

*p*

arco

G

p o c o a p o c o r i t .

100

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

col legno tratto

*pp*

arco sul tasto

*ppp*

(take bow)

arco flautando sul ponticello

*p*

*pp*

p o c o a p o c o r i t .

105

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*p*

110

p o c o a p o c o r i t .

Vln. 1

Vln. 2

Vla.

Vlc.

Contemplative ♩ = 70

arco sul tasto flautando

pizz

arco sul tasto flautando

pizz

arco sul tasto flautando

115

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

121

Vln. 1

Vln. 2

Vla.

Vlc.

*ppp*

attacca

## II. Intemperies

## Mysterious

Contemplative ♩ = 70

Violin 1

sul ponticello

III

I - II

fff

II

I

II

mp

ppp

white noise: on the bridge

Violin 2

pizz

5

3

3

3

5

3

3

3

3

semprè pp

col legno batt.

Viola

(sul tasto)

semprè pp

Cello

pont.

scratch: overpressed sound behind the bridge

6

fff

5

II

ppp

Violin 1

Violin 2

Viola

Violoncello

white noise: on the bridge

gliss.

mp

pizz *mf*

pizz *mf*

*sempre mf*

pizz

*sempre pp*

1/2 c. l. tratto

1/2 c. l. tratto

1/2 c. l. tratto

1/2 c. l. tratto

arco

arco

sim.

nail pizz *mf*

nail pizz

nail pizz

nail pizz

col legno batt. normale

gliss.

III

II



[illegible]

---

A

Sordid ♩ = 60

13

Vln. 1

gliss. *mp* *mf* ricochet

Vln. 2

3 *pp* *mp*

Vla.

col legno batt. *p* pizz *pp* 5 3

Vlc.

I gliss. *pp* *mf* *p* *f* *mp* *mf* *p* *ff*

col legno batt. behind the bridge

ricochet

ricochet

gliss.

ricochet

col legno tratto sul ponticello weak, unstable

ricochet

17

Vln. 1

gliss.

*mf*

gliss.

*fff*

gliss.

gliss.

sul ponticello

Vln. 2

ricochet

*mf*

gliss.

*fff*

8<sup>va</sup>

Vla.

sul ponticello

*fff*

sub *pp*

Vlc.

gliss.

*f*

gliss.

III

IV

1/4

*p*

B

22

Vln. 1

*fff*

gliss.

gliss.

sul ponticello

Vln. 2

8<sup>va</sup>

*fff*

Vla.

*mf*

*fff*

sub *pp*

Vlc.

sul pont.

1/4 (slow)

*pppp*

*ppp*

26

Vln. 1 sul ponticello sim. *f* *pp* *mf*

Vln. 2 sul tasto normale *mp* *mf* *p*

Vla. *mp*

Vlc. *p* *pp* *mp* norm.

C

31

Vln. 1 *p* *pp* *mf* sul pont. 5 5 *fff*

Vln. 2 ricochet gliss. *mp* ricochet sul ponticello gliss. *p* *fff*

Vla. *pp* *mf*

Vlc. sul pont. ricochet normale 3 gliss. *mf* *fff*

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown in treble clef. Viola (Vla.) is in alto clef, and Violoncello (Vlc.) is in bass clef. The score includes measures 36 through 40. Key features include:

- Measure 36:** Vln. 1 has a glissando (gliss.) marked with an accent (>) and a fermata. Vln. 2 has a long note with a *subpp* dynamic.
- Measure 37:** Vln. 1 has a glissando (gliss.) marked with an accent (>) and a *ff* dynamic. Vln. 2 has a long note with a *ff* dynamic.
- Measure 38:** Vln. 1 has a *fff* dynamic and a "scratch: overpressed sound" instruction. Vln. 2 has a *fff* dynamic and a "(damping the strings)" instruction.
- Measure 39:** Vln. 1 has a *fff* dynamic and a "scratch: overpressed sound" instruction. Vln. 2 has a *fff* dynamic and a "(damping the strings)" instruction.
- Measure 40:** Vln. 1 has a *fff* dynamic and a "scratch: overpressed sound" instruction. Vln. 2 has a *fff* dynamic and a "(damping the strings)" instruction.

---

D

Arid ♩ = 52

Arid ♩ = 52

Vln. 1

Vln. 2

Vla.

Vlc.

41

8<sup>va</sup>

pizz

3

pp

5

col legno batt.

3

pp

norm. ricochet

15<sup>ma</sup>

mp

sul pont.

on the neck of the instrument, very fast, like a breath

1

3

p

nail pizz

5

p

white noise: on the bridge

1

mp

arco  
col legno battuto  
ricochet  
norm. ----- > sul pont.

*Intemperies*

45

Vln. 1

*p*

*ppp*

*pmf*

*ppmp*

ricochet  
sul ponticello

gliss.

col legno batt.

ricochet

ricochet  
Natural harmonics sul D  
15<sup>ma</sup>-----8<sup>va</sup>-----

*p*

*p*

5

5

6

pizz

Vln. 2

Vla.

Vlc.

47

Vln. 1

*mp*

*p*

flautando

white noise:  
on the bridge

*mf*

*mp*

*p*

arco  
sul tasto

normale  
col legno batt.  
ricochet

8<sup>va</sup>-----

*p*

*mp*

*p*

col legno batt.

col legno tratto

8<sup>va</sup>-----

*ppp*

Natural harmonics sul A  
ricochet

8<sup>va</sup>-----15<sup>ma</sup>-----

\* 15<sup>ma</sup>-----

loco

8<sup>va</sup>-----

*pp*

Vln. 2

Vla.

Vlc.

\* The notes given serve as a guide only.

49

Vln. 1

sul ponticello  
Natural harmonics sul G

15<sup>ma</sup>

pp

Vln. 2

sul ponticello

8<sup>va</sup>

ppp

Vla.

(8<sup>va</sup>)

p

pp

gliss.

Vlc.

ricochet

sord.

sul ponticello

gliss.

5

mf

p < mp > p

pp < mp > p

mp > p

51

Vln. 1

(15<sup>ma</sup>)

mp

Vln. 2

ricochet

3

p

Vla.

Natural harmonics sul G  
sul ponticello

15<sup>ma</sup>

8<sup>va</sup>

8<sup>va</sup>

pp

Vlc.

Natural harmonics sul A  
normale

15<sup>ma</sup>

8<sup>va</sup>

pp

Natural harmonics sul D  
ricochet

ricochet

Vln. 1

52

15<sup>ma</sup> 8<sup>va</sup>

*mp* *p*

on the neck of the instrument,  
like a 'breath' sound.

flautando  
sul ponticello

col legno batt.

Vln. 2

*mf* *mp* *p*

Natural harmonics sul C  
normale

8<sup>va</sup>

Vla.

*pp*

Vlc.

*pp* *p* *pp* *mp* *p*

flautando

Molto cantabile e espressivo

Vln. 1

53

pizz gliss.

*mf* *mp* *pp*

ricochet

jeté

Vln. 2

*p* *mf*

on the neck of the instrument,  
like a 'breath' sound.

pizz.sul ponticello

arco  
white noise:  
on the bridge

Vla.

*mp* *p*

Natural harmonics sul C  
normale  
ricochet

col legno batt.

Vlc.

*pp* *p*

ricochet

arco ord.  
sul tasto

gliss.

55

gloss.

sub *p*

sul ponticello

15<sup>ma</sup>

*ppp*

*p*

Natural harmonics sul G

*pp*

Vln. 1

Vln. 2

*mp*

Vla.

gloss.

*mf*

*ppp*

attacca

The musical score is for a section of 'Intemperies'. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature has one sharp (F#). The score begins with a measure marked with a circled '55'. Vln. 1 starts with a glissando (gloss.) and a 'sub p' dynamic, followed by a 'sul ponticello' instruction and a '15<sup>ma</sup>' (15th fret) marking. The dynamics for Vln. 1 are *ppp*, *p*, and *pp*. A 'Natural harmonics sul G' instruction is present. Vln. 2 has a half note with a 'mp' dynamic. The Viola (Vla.) has a sustained chord with a 'gloss.' marking. The Violoncello (Vlc.) has a glissando (gloss.) and a 'mf' dynamic, followed by a 'ppp' dynamic. The section ends with an 'attacca' marking.



### III. Etelvina Maldonado

Slow, tender and passionate ♩ = 54  
Tempo rubato

Violin I

col leg batt  
ricochet

*mp*

*p*

ricochet  
arco  
norm. - - - - -

Violin II

col leg batt  
jeté

*pp*

*p*

*pp*

arco ord.  
sul pont.  
flautando

col leg batt

Viola

(white noise effect:  
on the bridge)

*mp*

*p*

*mfpp*

Cello

A

sul pont.

(*va*) - - -

3

6

*pp*

*mp*

*pp*

arco ord.  
sul ponticello

*p*

*mf*

*ppp*

gliss.

Col legno tratto  
molto sul ponticello  
almost on the bridge

3

*pp*

sordino

Molto espressivo e cantabile

Vibr.

*p*

*sub pp*

*mp*

*p*

*mf*

gliss.

3

gliss.

Vln. I

Vln. II

Vla.

Vc.

⑤

(sul ponticello)

Vln. I

Vln. II

Vla.

Vc.

*pp*

gliss.

gliss.

*Molto vibr.*

*pp* *p < mp* *p* *pp < mp* *p* *mp* *p* *< mp* *mp*

⑦

(norm.) ----- > sul ponticello

Vln. I

Vln. II

Vla.

Vc.

*ppp* *mp*

(sul pont.)  
Natural harmonics sul A

*pp*

15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup>

flautando  
(sul pont.)  
gliss.

*p*

flautando

*p*

*f* gliss. *pp* *p* *< mp* *pp* *mp* *< mf* 6

\* The notes given serve as a guide only.

(sul pont.)  
Natural harmonics sul E  
15<sup>ma</sup>

flautando  
(sul pont.)  
IV  
5  
mp

norm.  
3  
p < f > p

Natural harmonics sul D  
8<sup>va</sup>

15<sup>ma</sup>  
noisy  
5  
p

flautando  
mf p

Vibr.  
5  
p mp < mf

gliss.  
3  
mp f

B

nail pizz.  
p

arco  
flautando  
5  
p

col leg batt  
ricochet  
3  
p

8<sup>va</sup>

sul ponticello  
pp

norm.  
I  
5  
p

ricochet  
15<sup>ma</sup>  
8<sup>va</sup>  
mp

gliss.  
p

gliss.  
3  
mp

gliss.  
mf

sul pont.  
gliss.  
gliss.  
pp

norm.  
pochiss.

senza sord.  
Molto vibr.  
mf

Molto vibr.  
3  
mp < mf

13 (8<sup>va</sup>)

Vln. I: molto sul ponticello almost on the bridge, *mp*

Vln. II: flautando sul pont., *p*; col leg batt pos. norm., *mp*

Vla.: gliss., *p*; gliss., *mp*; sul pont., *p*; *mp*

Vc.: gliss., *f*; *mp*; *mp*; *mf*

5

\*

C

14

Vln. I: norm. gliss., *pp* < *mp*; gliss., *p*; sul pont., *pp*

Vln. II: *p*; *pp*; arco ord., 8<sup>va</sup>; sul ponticello, *pp*

Vla.: gliss., *mp*; gliss. gliss., *pp*

Vc.: gliss., *mf*; *p* < *mp* < *f* > *pp* *mf* >; *Molto vibr.*; gliss., *mp* < *f*; gliss.

3

5

3

\* Indefinite high note.

Natural harmonics sul D

Vln. I

Vln. II

Vla.

Vc.

*mp* *mf* *p* *pp*

*norm.* *gliss.* *gliss.* *gliss.* *sim.*

*mp* *mf*

*Molto vibr.*

*mf* *f*

Vln. I

Vln. II

Vla.

Vc.

*mp* *pp* *pos. norm. ricochet* *col leg batt* *nail pizz. gliss.*

*mf* *pp* *p* *norm. gliss.* *sul pont.*

*p* *mp* *pp* *ppp*

*gliss.* *gliss.*

*mf* *p* *mp* *p* *mp* *pp* *mf* *p*

D

19

Vln. I

arco ord.  $8^{va}$ -----

$p < mf$  -----  $p$

ricochet

sul ponticello  
Natural harmonics sul G  
 $15^{ma}$ -----

sul pont.

Vln. II

col leg batt  
pos. norm.

$p$

ricochet

arco ord.  
sul pont.  
 $8^{va}$ -----

$pp$

Vla.

Natural harmonics sul G  
 $15^{ma}$ -----

$mf$  -----  $p$

sul tasto

Vc.

$mp$  -----  $pp$

E

21

Vln. I

col leg batt  
pos. norm.

$pp$

arco ord.  
sul pont.

$p$  molto  $f > mf$  -----  $p$

norm.

Vln. II

$(8^{va})$ -----

white noise effect:  
on the bridge

$mp$  -----  $pp$

norm.

Vla.

$(15^{ma})$ -----

Passionato con espressione

$p$  -----  $mp$

gliss. 5

Vc.

$pp$

23

Vln. I *pp* *mp* *p*

Vln. II *col leg batt* *gliss.* *half col leg batt* *ricoch.* *Con tenerezza norm.*  
*mp* *mf* *p* *mp sub* *mf* *pp* *mfpp* *p*

Vla. *p* *gliss.* *mf* *mp* *ppp* *towards the bridge*

Vc. *p* *gliss.* *mp* *gliss.* *flautando* *p*

F

sul ponticello  
Natural harmonics sul G

26

Vln. I *15<sup>ma</sup>* *pp* *p* *mp* *p* *dolce* *gliss.* *3*

Vln. II *5* *mp* *p* *7* *mf* *mp* *mf*

Vla. *white noise effect: on the bridge* *3* *3* *f* *norm.* *mp*

Vc. *8<sup>va</sup>* *pp* *col leg batt* *norm.*  
*p mp* *pp* *mp*

G

*Molto passionato*

29

Vln. I

*f* *gliss.* *5* *5* *sul pont.* *gliss.*

Vln. II

*col leg batt* *ricochet* *norm. gliss.* *ricochet* *half col leg batt* *3* *norm. dolce*

*mf* *p* *mp* *pp* *mp* *pp* *mp*

Vla.

*nail pizz.* *3* *3* *3* *normal pizz.* *5* *nail pizz.* *3* *5* *arco sul pont. flaut.* *sul pont.* *gliss.* *mp*

*mf* *mp* *p* *pp* *pp* *pp*

Vc.

*white noise effect: on the bridge* *norm. 5* *sul pont.* *pochiss.*

*f* *mp* *p* *ppp*

32

Vln. I

*sul tasto* *p*

Vln. II

*gliss.* *gliss.* *p* *mp* *sul pont.* *5* *pp*

Vla.

*norm.* *sul pont.* *8va - 15ma* *Natural harmonics sul D*

*pp* *p*

Vc.

*Dolce, molto espressivo e cantabile* *3* *3* *mp*



H

col legno ricochet  
Natural harmonics sul D

15<sup>ma</sup> -----

34

Vln. I

norm.

*mf*

*p*

Vln. II

*p* *pp*

*pp*

sul pont.

*pp*

*pp*

sordino

dolce norm.

*p*

Vla.

*pp*

*pp*

Vc.

*mf*

*ppp*

I

Natural harmonics sul E

15<sup>ma</sup> -----

36

Vln. I

gliss.

*p*

*pp*

Col legno tratto

*p* *mp* *pp*

Vln. II

gliss.

*ppp*

sul pont.

*ppp*

sul ponticello flautando

*mf*

Vla.

gliss.

*mp*

*pp*

*p*

senza sord.

*p* *mf*

Vc.

nail pizz. gliss.

*pp*

dolcissimo

sul tasto

*pp*

38

(sul pont.) ----- white noise effect: on the bridge

*Molto espressivo e cantabile*  
norm.

Vln. I

Vln. II

Vla.

Vc.

flautando

lontano arco sul pont.

gliss.

gliss.

Col legno tratto

arco ord. sul pont. gliss. sim.

white noise effect: on the bridge

sul pont.

norm.

*mp* > *pp* *p*

*p* < *mp* > *pp* < *p* *ppp*

*pp*

*p* < *pp* > *mp*

*p* < *mp* < *mf* *pp*

*pp*

*mp*

40

white noise effect: on the bridge

Vln. I

Vln. II

Vla.

Vc.

col legno tratto

arco ord. sul tasto

sordino

*Molto dolce, espressivo e cantabile*

sul ponticello

*pp*

*pp* < *p* > *pp*

*p*

46

Vln. I

Vln. II

Vla.

Vc.

ricoch. *mf*

behind the bridge *f*

pos. norm. jeté

ricochet *pp*

col legno batt. *pp*

pizz.

gliss. *mf*

pizz. sul ponticello *mp*

Natural harmonics sul C arco ord. ricochet

col legno batt. *p*

gliss. *ppp*

molto

48

Vln. I

*p* *pp* sul pont.

Vln. II

col legno batt. *p* arco ord. flautando sul ponticello *mp* white noise effect: on the bridge *mf*

Vla.

8<sup>va</sup> Natural harmonics sul C normale *pp*

Vc.

flautando sul pont. *p* *pp* *p* *pp* *mp*

49

Vln. I

*mp* Natural harmonics sul E ricochet sul pont.

Vln. II

arco ord. sul ponticello *ppp*

Vla.

15<sup>ma</sup> Natural harmonics sul G sul ponticello *pp* 8<sup>va</sup> 8<sup>va</sup>

Vc.

Natural harmonics sul A norm. 8<sup>va</sup> *p* *pp*

Natural harmonics sul D  
ricochet

15<sup>ma</sup> 8<sup>va</sup>

Vln. I

Vln. II

Vla.

Vc.

arco sul tasto

ricochet

sord.

pos. norm. col legno batt. ricochet

sul ponticello arco ord.

*mf* *mp* *p* *mp* *p* *p* *mp* *p*

sul ponticello  
Natural harmonics sul G

15<sup>ma</sup>

Vln. I

Vln. II

Vla.

Vc.

gliss.

col legno batt.

col legno tratto

(norm.) sul pont.

*pp* *p* *p* *ppp* *pp* *mp* *p* *mp* *p*

norm. ricochet

flautando

Vln. I

*mp*

*p*

on the neck of the instrument, like a 'breath' sound.

I

3

*mf*

norm. 15<sup>ma</sup>

Vln. II

Vla.

*p*

Natural harmonics sul A ricochet \*

8<sup>va</sup>

15<sup>ma</sup>

norm. \* 15<sup>ma</sup>

loco

8<sup>va</sup>

Vc.

*pp*

K

arco  
col legno battuto  
ricochet  
norm. -----> sul pont.

8<sup>va</sup>

arco ord. sul pont.

3

5

Vln. I

*p*

*ppp*

*pmf*

*ppmp*

ricochet sul ponticello

gliss.

*mp*

col legno batt. pos. norm.

5

ricochet

grazioso ma intimo arco ord. molto sul pont.

*pp*

*ppp*

Vln. II

Vla.

*pp*

gliss.

*p*

*ppp*

sul tasto

3

Vc.

white noise: on the bridge III

*mp*

56

Vln. I

flautando sul pont.  
*mf*

(sul pont.) *pp*

white noise effect: on the bridge

*mp* > *pp*

*Molto espressivo e cantabile*  
norm.

Vln. II

gliss.  
*mp*

white noise: on the bridge  
*mf*

*mp*

arco ord. sul pont.  
*ppp*

Vla.

arco ord. molto sul pont.  
*p*

*mp*

gliss.  
*p* < *mp* > *pp* < *p*

*Molto espressivo e cantabile*  
*p*

Vc.

58

Vln. I

sul tasto  
*pp*

norm.  
*ppp*

15<sup>ma</sup>

Vln. II

col legno tratto  
*pp*

*Molto espressivo e cantabile*

Vla.

*pp* < *p* > *pp*

white noise effect: on the bridge

*p*

Vc.

sul ponticello

*p*

# Autumn Whisperings

*for large orchestra*

2010



# *Autumn Whisperings*

For large orchestra

Duration: 7 min. approx.

Instrumentation:

One newspaper page will be provided to every performer together with the individual part.

3 Flutes  
2 Oboes  
1 English Horn  
2 Bb Clarinets  
1 Bass Clarinets  
2 Bassoons  
1 Contrabassoon

4 Horns  
3 Bb Trumpets (Harmon, Cup and Practice mutes)  
2 Trombones (Harmon mute)  
1 Bass Trombone  
1 Tuba

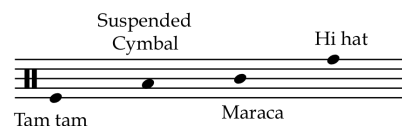
4 Percussion players\*

1 Harp  
1 Piano

Violins I  
Violins II  
Violas  
Violoncellos  
Double Basses

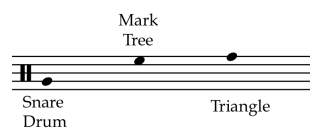
Percussion 2:

- Crotales (with bow)
- 1 Tam tam
- 1 Suspended Cymbal
- 1 Maraca
- 1 Hi hat



Percussion 3:

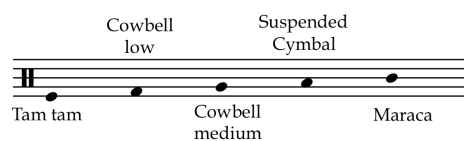
- 1 Snare Drum
- 1 Triangle
- 1 Mark Tree



## Percussion Instruments:

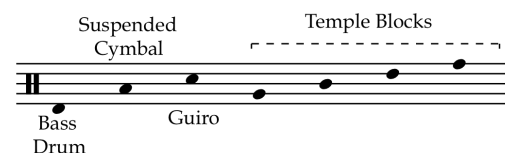
Percussion 1:

- 1 Vibraphone (with bow)
- 1 Tam tam
- 1 Suspended Cymbal
- 2 Cowbells
- 1 Maraca



Percussion 4:

- 4 Temple Blocks
- 1 Bass Drum
- 1 Suspended Cymbal (with bow)
- 1 Güiro



## GLOSSARY

*Autumn Whisperings* uses a large amount of extended techniques, most of which are very well known. However I offer in what follows a fairly detailed explanation of the technique and description of the expected sound along with their notation. Dynamic markings for most effects in the piece reflect the intention that I want rather than absolute loudness.

### Woodwinds

As a practical help for flautists I have included here an extract from *The Techniques of Flute Playing* by Carin Levin and Christina Mitropoulos-Bott, Kassel: Bärenreiter (2002), describing the different techniques.

#### Air Sounds

Air sounds can be produced by exhaling through the embouchure while keeping all the holes closed. They are not subject to dynamic limitations. They can range from extremely quiet to extremely loud. Air sounds can also be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue [r]. For double reed instruments, air sounds are obtained by removing the reed from the crook and blowing through the instrument.



#### Breathy Sounds

It is possible to deliberately mix any amount of additional air with the pure instrument sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced. This effect can be produced throughout the entire range of the instruments.

### Flute

#### Tongue Ram

The tongue ram is a forceful, explosive effect that extends the normal range of the flute downward by a major seventh. There are three ways of producing a tongue ram, in each case

the embouchure hole is completely covered with the lips:

- The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).
- Again, with a strong thrust of air, the tongue is propelled into the embouchure hole where it is stopped.
- With a forceful inhalation through the closed embouchure hole, the tongue is virtually sucked into the roof of the mouth and stopped there.

The resulting sound of the tongue ram is a major seventh lower than the original fingering position upon which it is based. The different methods of production do not cause any variations in the sound.



#### Jet Whistle

A jet whistle is a forceful, loud attack of air, which, as its name implies, conjures up associations with the starting of a jet plane. The embouchure hole of the flute is completely covered with the lips while exhaled air is forced into the flute with a strong air/diaphragm impulse. To enhance the jet effect it helps to think of a crescendo and to support the progressive rise in pitch by forming phonetic syllables inside the mouth, changing quickly from ([ho] → [çi]).



#### Harmonics

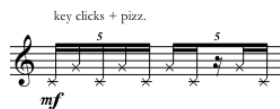
Harmonic tones are based on one of the most fundamental principles of the flute, overblowing. Each fingering of the flute allows many tones of the harmonic series to be sounded by focusing

the direction of the air stream and controlling the support. The desired pitch of the respective harmonic determines the degree of the support. The altered resonance relationships within the flute tube cause changes in timbre, resulting in a glassier sound than that produced with the original fingering.



## Key clicks and pizzicato

This sound is produced by mixing two kinds of effects. Key clicking, in which the tone is strongly articulated and the keys hit more energetically. And lip pizzicato, which is a short percussive sound. To produce this effect, the lips are first pressed tightly together, often explosively ripped apart by a strong jet of air.



## Whistle Tones

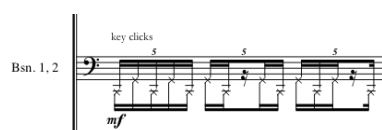
Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. One can produce them using the fingerings of the lowest register of the flute. To produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.



## Bassoon and Contrabassoon

### Key-click

This effect is produced by pressing keys down rapidly according to the fingering and without blowing through the instrument so as to produce a short sharp percussive sound.



## Tongue slap without reed

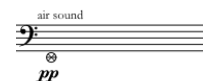
This is a percussive noise obtained by removing the reed from the crook and tongue-slapping on the crook. Tongue slap is produced by suddenly stopping the flow of air into the instrument with the tongue in a forceful manner, making an explosive and percussive noise with the tongue.



## Brass

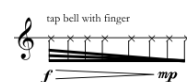
### Air Sounds

These sounds are produced by blowing through the instrument in order to make an air noise. They can be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue, as if producing an [r] sound.



## Percussive sounds with rallentando

These can be produced by different methods, as indicated on the score. In most of the cases the sound will be produced by tapping the bell of the instrument, either with the nail, the finger or a pencil (or pen). This sound effect can also be produced by forcefully stopping the tongue against the mouthpiece. The rhythm suggested by the figure will be an irregular and free rallentando during the period of time showed but without taking into account the number of attacks. This effect does not have to be synchronized between the performers even if the score shows the same effect in two or more instruments at the same time.



## Breathy pedal notes

The pedal notes will be notated simply as the lowest note that can be produced in the

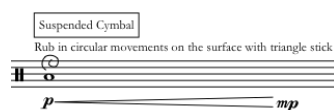
instrument, which is symbolized by a triangle-head note. The specific pitch will not affect the timbral global sonic effect and this will allow the performers play in the most comfortable fundamental of his/her own instrument. Most of the times this effect will be required to be played with a breathy sonority and it can be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue as if producing a [r] sound. This will be indicated on the score.



## Percussion

### Rubbing in circular movements

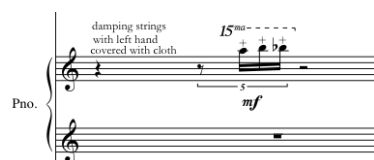
This sound is produced by rubbing in circular movement the surface of the instrument. This may be applied to suspended cymbal or snare drum, either with brush or metal (triangle) mallets.



## Piano

### Damping strings

This is a percussive effect in which one of the hands, covered by a piece of cloth, is required to damp the strings while the other plays on the keyboard the corresponding keys. The resulting effect is a percussive sound; a tom-tom-like effect.

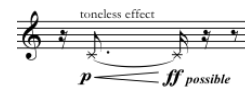


### Strings

### Toneless effect

The indication “toneless” is to be taken literally. It is to be performed by bowing directly on the bridge while lightly covering the string. In some

cases it may be required to be articulated by a tremolo.



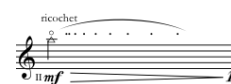
### Breath-like effect

This sound can be obtained by bowing on the side of the neck of the instrument with a fast movement while lightly covering the strings.



### Very high harmonic sound

Performers should play the highest harmonic they can, even if the resulting tone is different for each of them. The resulting sound will naturally be very weak. In these cases the specific frequency will not be specified, but a triangle-head note will be employed. This effect may be articulated with a ricochet bowing, according to the indication in the score.



### Scratch effect

This sound is produced by bowing with overpressure on the string while damping the strings with the left hand in order to avoid pitch. The resulting effect will be a loud nasty noise.



# Autumn Whisperings

*for large orchestra*

Carolina Noguera Palau

Contemplative ♩ = 60

This musical score is for a large orchestra, featuring a variety of instruments and dynamic markings. The tempo is marked as 'Contemplative' with a quarter note equal to 60 beats per minute. The score is written in 4/4 time and consists of 12 measures. The instruments and their parts are as follows:

- Flute 1:** Starts with an 'air sound' effect, followed by a melodic line with dynamics *mf*, *f*, and *f*.
- Flute 2:** Similar to Flute 1, with 'air sound' effects and dynamics *mf*, *f*, and *f*.
- Oboe 1, 2:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Clarinet in Bb 2:** Starts with an 'air sound' effect, followed by a melodic line with dynamics *mf*, *f*, and *f*.
- Horn in F 1, 3:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Horn in F 2, 4:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Trombone 1:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Trombone 2:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Tuba:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Percussion 3:** Features a 'Snare Drum' part with a 'brush' effect, with dynamics *mf*, *f*, and *f*.
- Violin I Solo:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Violin I divisi:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Violin II Solo:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Violin II divisi:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Viola Solo:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Viola divisi:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Violoncello Solo:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Cello divisi:** Features a melodic line with dynamics *mf*, *f*, and *f*.
- Double Bass divisi:** Features a melodic line with dynamics *mf*, *f*, and *f*.

The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *ppp* (pianississimo). It also includes 'air sound' effects and 'brush' effects. The score is written in 4/4 time and consists of 12 measures.

A

[illegible]

\* Levine, C. & Mitropoulos-B. C. (2005) *The Techniques of Flute Playing* (pag. 130, no. 982) Bärenreiter Kassel.

23

<sup>xx</sup> Levine, C. & Mitropoulos-B. C. (2003) *The Techniques of Flute Playing* (page 78, no. 57) Barenreiter Kassel.



The image displays a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, 2
- E. Hn.
- Br. Cl. 1, Br. Cl. 2, Bass Cl.
- Bsn. 1, 2, C. Bn.
- Hn. 1, 3, Hn. 2, 4
- B♭ Tpt. 1, 2, B♭ Tpt. 3
- Tbn. 1, Tbn. 2, Bass Tbn.
- Tuba
- Perc. 1, Perc. 2, Perc. 3, Perc. 4
- Harp (Hp.)
- Piano (Pno.)

The score is written in 4/4 time. The percussion parts (Perc. 1-4) are particularly detailed, with specific instructions for playing various instruments like the S. Cymbal, Snare Drum, Bass Drum, and Suspended Cymbal. The piano part (Pno.) includes complex chordal structures and dynamic markings. The overall score is a page from a larger musical work, showing the orchestration of a specific section.

C

189

D

Con moto  $\text{♩} = 69$ 

Fl. 1, 2, 3

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bass Cl.

Bon. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bass Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Fl. 1, 2, 3

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bass Cl.

Bon. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bass Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

D

Con moto  $\text{♩} = 69$ 

Vln. I Solo

Vln. I div.

Vln. II Solo

Vln. II div.

Vla. Solo

Vla. div.

Vc. Solo

Vc. div.

D.B. div.

Vln. I Solo

Vln. I div.

Vln. II Solo

Vln. II div.

Vla. Solo

Vla. div.

Vc. Solo

Vc. div.

D.B. div.

191

46

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf* *mp* *mf* *f* *mp* *ff*

Fl. 3 *mp* *p* *pp* *f* *mf* *f* *ff*

Ob. 1, 2 *p* *mp* *mf* *ff*

E. Hn. *mp* *f*

B♭ Cl. 1 *mp* *f* *ff*

B♭ Cl. 2 *mp* *p* *mp* *mf* *f*

Bass Cl. *f* *mf* *f*

Ban. 1, 2 *with the reed parts* *mp*

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Bass Tbn.

Tuba

Perc. 1 *Vibraphone bowed* *p*

Perc. 2 *Tam tam* *f* *Crotales bowed* *p* *Triangle*

Perc. 3

Perc. 4 *S. Cymbal bowed* *p* *mp*

Hp. *p* *pp*

Pno. *mp* *mp* *p*

46

Vln. I Solo *flautando sul ponticello* *mp* *ppp* *mf*

Vln. I div. *pp* *p* *mp* *fp*

Vln. II Solo

Vln. II div. *pp* *p* *mp*

Vla. Solo

Vla. div. *pp* *p* *mp* *fp*

Vc. Solo

Vc. div. *pp* *p* *mp*

D.B. div.

49

H

49

193

F

[illegible]

195





\*\*\* Levine, C. & Metropoulos-B. C. (2005) *The Techniques of Flute Playing* (pag. 92, no. 302) Bärenreiter Kassel.

K

83

[illegible]

101

M

Fl. 1 *norm.* *mp* *mp* *p* *mp* *mp* *pp*

Fl. 2 *norm.* *mp* *mp* *p* *mp* *mp* *pp*

Fl. 3 reading text, like praying, fast, *p*...

Ob. 1, 2 reading text, like praying, fast, *p*...

E. Hn. reading text, like praying, fast, *p*...

B♭ Cl. 1 *mp* *p* *pp* *mp* *pp*

B♭ Cl. 2 *mp* *p* *mp* *pp*

Bass Cl. *mp* *p* *mp* *pp*

Bon. 1, 2 reading text, whispering, fast *mf*

C. Bn. reading text, whispering, fast *mf*

Hn. 1, 3 reading text, like praying, fast, *p*... *norm.* *mp* *p* *mp* *pp* reading text, whispering, fast *mf*

Hn. 2, 4 reading text, like praying, fast, *p*... *norm.* *mp* *p* *mp* *pp* reading text, whispering, fast *mf*

B♭ Tpt. 1, 2 reading text, like praying, fast, *p*... reading text, whispering, fast, *mf*...

B♭ Tpt. 3 reading text, like praying, fast, *p*... reading text, whispering, fast, *mf*...

Tbn. 1 reading text, like praying, fast, *p*... reading text, whispering, fast, *mf*...

Tbn. 2 reading text, whispering, fast, *mf*...

Bass Tbn. *mf*

Tuba *mf*

Perc. 1 *Vibraphone* *housed* *mp* *with soft mallets* *mp* reading text, whispering, fast, *mf*...

Perc. 2 *mp*

Perc. 3 *Snare Drum* *with brush* *p* *pp* *mf*

Perc. 4 *mp*

Hp. *mp* reading text, whispering, fast, *mf*...

Pno. *norm.* *mp* reading text, whispering, fast, *mf*...

101

M

Vln. I Solo *pp*

Vln. I div. *mf* *mf* reading text, whispering, fast, *mf*...

Vln. II Solo *mf* *pp* *mf* reading text, whispering, fast, *mf*...

Vln. II div. *mf* *mf* reading text, whispering, fast, *mf*...

Vla. Solo *mf* *p* reading text, whispering, fast, *mf*...

Vla. div. *mf* *mf* reading text, whispering, fast, *mf*...

Vc. Solo *mf* *pp* *mf* *pp* reading text, whispering, fast, *mf*...

Vc. div. *mf* *pp* *mf* *pp* reading text, whispering, fast, *mf*...

D.B. div. reading text, like praying, fast *mf*... reading text, whispering, fast, *mf*...

111



# **F u r i a s**

Para violín y piano

*Escrito para Darragh Morgan y Mary Dullea*

**2011**

## About

*Furias*, for violin and piano

Duration: c. a. 7 min.

*Furias* was premiered in England by Mary Dullea and Darragh Morgan during the Frontiers Series at Birmingham Conservatoire in the spring of 2011. The title of the piece is based on a mythological character. Also known as Erinyes in Greek Mythology, the Furies were female deities of vengeance, or supernatural personifications of the anger of the dead. *Furias* for violin and piano is not really about vengeance but about frantic energy, which might seem similar to anger on some occasions. The violin gestures evoke the brusque and rough spirit of a folk dance, while the dull, percussive and polyrhythmic material on the piano part imitates an old clumsy machine, but also, an imaginary multitude of beetles. The three images I am alluding to, the rage demons, the uncoordinated mechanism and the throng of insects have something in common: they are out of control and the consequences of their behaviour might be unexpectedly violent.

The violin alternates between aggressiveness and percussive energy, on the one hand, and casual moments of distraction from the coexisting violent pulse, recalling other worlds with nostalgic airs, on the other. The piano writing uses the extreme registers of the instrument abundantly and its role is rhythmic and timbral rather than harmonic or melodic.

CNP



# Furias

for violin and piano

Carolina Noguera Palau

With much energy ♩ = 152

The score is written for Violin and Piano in 3/4 time. It consists of three systems of staves.

**System 1 (Measures 1-3):**

- Violin:** Measures 1-3. Measure 1: *mf* secco. Measure 2: *f* (jeté), *p* (staccato), *mf*. Measure 3: *f* (jeté), *p* (staccato), *f*.
- Piano:** Measures 1-3. Measure 1: *f* (8vb), *loco*. Measure 2: *loco*. Measure 3: *loco*.

**System 2 (Measures 4-6):**

- Vln.:** Measure 4: *p* (staccato), *mf*, *mp*. Measure 5: *mf* (stacc.), *pp*, *f*. Measure 6: *f* (jeté), *pp*, *f*.
- Pno.:** Measures 4-6. Measure 4: *loco*. Measure 5: *loco*. Measure 6: *loco*.

**System 3 (Measures 7-10):**

- Vln.:** Measure 7: *f* (jeté), *p* (staccato), *mf*. Measure 8: *mf* (arco ord. roughly), *ff*. Measure 9: *ff*. Measure 10: *loco*.
- Pno.:** Measures 7-10. Measure 7: *loco*. Measure 8: *loco*. Measure 9: *loco*. Measure 10: *loco*.

Vln. *jeté* *fff*

Pno. *mf* *8va* (cluster) (cluster) *8va* (cluster) (cluster)

Vln. *jeté* *stacc.* *arco ord. jeté* *stacc.* *arco ord. jeté* *stacc.*

Pno. *mf* *p* *f* *mp* *mf* *p* *mp* *f*

*8va* *mf* *8va* *mf* *8va* *mf*

Vln. *ord.* *mf* *f*

Pno. *mp* *pp* *mf* *p* *f*

*8va* *mf* *mp* *p* *loco*

Vln. *spiccato sul pont.* *f* *ff* *arco ord. sul pont.* *ppsub*

Pno. *fz* *sfz* *pp* *5* *5* *5* *mf* *p*

(cluster)

25

Vln.

Pno.

*p* *pp*

*mp* *ppp*

*mf* *p*

30

Vln.

Pno.

*p* *gliss.* *col legno batt. sul pont. sul A* *pppp* *pp*

*mp* *mf* *f* *mf*

*mf* *pp* *f* *p* *f* *mp* *mf*

34

Vln.

Pno.

*ricochet* *arco sul pont., ord.* *flautando* *molto sul tasto* *mp* *p* *ppp*

*p* *pp* *mp*

\* Highest possible harmonic

38

Vln. *fpp* sul pont. *< mf >* *pp* *mf* *staccato p* *mp* *norm.* *mf* *p sub* molto vibr.

arco martellato secco

Pno. *mp* *mf* *p* *pp*

42

Vln. *p* sul tasto

suddenly numbed (♩ = 88 approx.) stringendo con moto (♩ = 120 approx.)

una corda 8va loco

Pno. *ppp* *p*

46

Vln. *pp* *ppp* *mp* *ppp* *mp* arco sul pont.

norm. on the strings (cluster) tre corde

accel.

Pno. *ppp* *mp*

ℳ

ℳ

ℳ



con moto  
(♩ = 120 approx.)

68

Vln.

Pno.

15<sup>ma</sup>

ppp

15<sup>ma</sup>

pp

\*

73

Vln.

Pno.

(15<sup>ma</sup>)

(15<sup>ma</sup>)

77

Vln.

Pno.

(15<sup>ma</sup>)

(15<sup>ma</sup>)

81

Vln.

Pno.

(15<sup>ma</sup>)

8<sup>va</sup>

(15<sup>ma</sup>)

8<sup>va</sup>

♩ = 164

84

Vln. *staccato* *jeté* *f* *p* *mf*

Pno. *loco* *mf* *secco* *3* *loco* *loco* *f* *8vb*

87

Vln. *jeté* *f* *p* *mp* *staccato* *p* *mf* *mp* *mf* *p* *f* *stacc.*

Pno. *3* *loco* *8vb* *5* *3* *3*

90

Vln. *jeté* *f* *p* *f* *staccato* *f* *p* *mf*

Pno. *3* *3* *3* *3* *8vb* *sfz* *f*

93

Pno. *slap on the wood (on the lid)* *on the keyboard* *3* *slap on the wood (on the lid)* *on the keyboard*

Pno.

97

8vb

3

Pno.

101

on the keyboard

(cluster)

(cluster)

(cluster)

(cluster)

8vb

slap on the wood (on the lid)

slap on the wood (on the lid)

Vln.

105

ff

(cluster)

loco

mf secco

8vb

ff

on the keyboard

loco

f

Vln.

109

arco jeté

staccato

jeté

staccato

f

mf

pp

mf

pp

f

ff

mf secco

3

3

3

f

slap on the wood (on the lid)

on the keyboard

loco

loco

8vb



113 arco spiccato

Vln. *p* *mp* *p* *mf* *pp* *mf* *f* *pp* *f*

Pno. *mf* 5 3 3 3 8<sup>vb</sup>

stacc. jeté stacc.

116 jeté

Vln. *f* *pp* *mf* *mf* *ff* loco

Pno. 3 3 5 5 8<sup>vb</sup> *sfz* (cluster) *mp* loco

staccato arco ord. roughly 5 5

Depress silently (or as quietly as possible)

119 jeté

Vln. *fff*

Pno. 8<sup>va</sup> *mf* (cluster) *f* (cluster) 8<sup>va</sup> (cluster)

123 jeté

Vln. *fff* *ff* pizz. IV III

Pno. 8<sup>va</sup> *fff* 8<sup>va</sup> loco *mf* loco *f* *ff*

127

Vln.

Pno.

IV III

*f*

*mf*

Depress silently

8<sup>vb</sup>-----

III  $\text{Leo}$ .

Tranquil ♩ = 66

135

Vln.

Pno.

arco  
sul tasto

flautando

*p* *mp* *p* *pp*

5 6

stringen a tempo

141

Vln.

Pno.

sul tasto

flaut.

flautando

norm.

3 gliss.

*p* *mp* *p* *mp* *pp* *mp* *pp* *p* *pp*

5 5

riten. a tempo rit.

Vln. 146

*mp* *p* *mp* *pp* *p* *mp* *p* *mp* *pp* *p*

vibr. norm.

Pno.

*f*

pressando riten. a tempo con sordino

Vln. 150

*mp* *p* *pp* *p* *pp*

alla punta

Pno.

molto rubato

*espressivo, molto cantabile ma lontano*

Vln. 155

norm. norm.

*p* *pp* *p* *pp* *p* *pp* *p* *mp*

Pno.

a tempo

dolente ♩ = 60

Vln. *159* sul tasto *pp* *p* *pp* sul tasto *p* flaut. sul pont. *mp* *pp* sul tasto *p*

Pno.

Vln. *165* flaut. sul pont. *mp* sul tasto *p* flaut. sul pont. *mp* *pp* norm. *pp* *p* *pp* senza sord. *ppp* III

Pno.

suddenly frantic ♩ = 164

again ♩ = 66

suddenly frantic ♩ = 164

Vln. *172* IV II *f* *pp*

Pno. *f* *ppp* slap on the wood (on the lid) *ff* on the keyboard

and again ♩ = 66

suddenly frantic ♩ = 164

Vln. 178 arco spiccato *p* *mp* *ppp* *pp*

Pno. *f* *ppp* *mp* *ff*

III

5

♩<sub>ed.</sub>  
(sustain)

\*

and again ♩ = 66

suddenly frantic ♩ = 164

Vln. 183 *p* *fff*

Pno. *f* *fff*

8va (cluster) (cluster) 8va (cluster) (cluster)

♩<sub>ed.</sub>  
(sustain)

once more ♩ = 66

suddenly frantic ♩ = 164

Vln. 188 *ppp* *sub* *ff*

Pno. *fff* *fff*

III IV

Vln. (192) *jeté*

Pno. *f* *loco* *8va* *(loco)* *8va*

*mf* *f* *mf* *f*

*loco*  
(sustain)\*  
(III)\*

Vln. (196) *ppp* *f*

Pno. *(loco)* *ppp* *f* *f*

Vln. (200) *sul pont.* *ppp*

Pno. (200)

Vln. (204)

Pno. *slap on the wood (on the lid)* *ff* *(cluster)*

209

Vln.

Pno.

on the bridge (white noise)

(IV)

216

Vln.

Pno.

arco norm.

*fff*

*f*

*pp sub*

*ff*

222

Vln.

Pno.

jeté

norm.

*ff*

*fff*

*ff*

*fff*

228

Vln.

Pno.

Silent! [Do not play] think the chord/note only!

( )

( )